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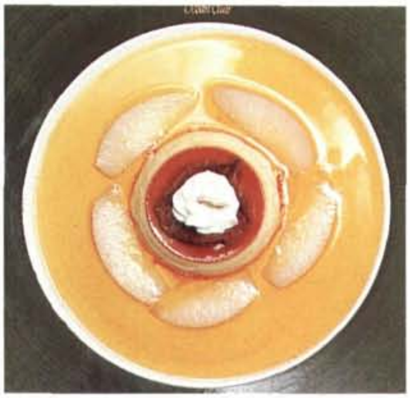

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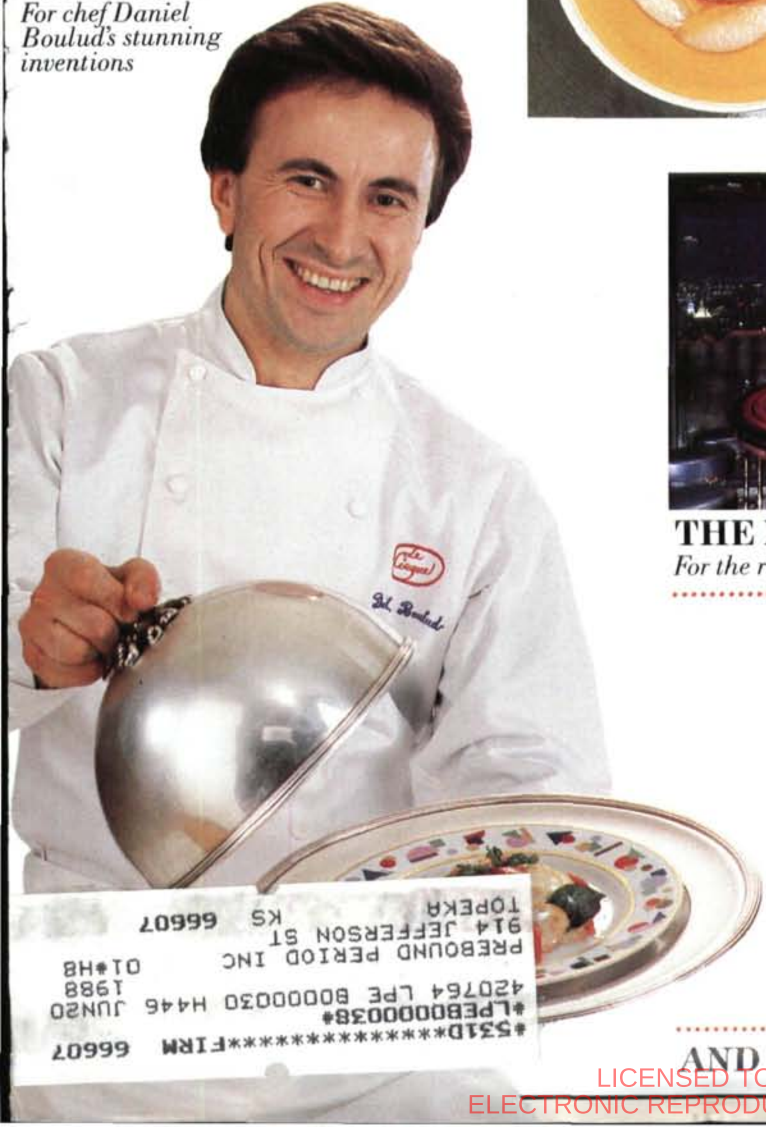

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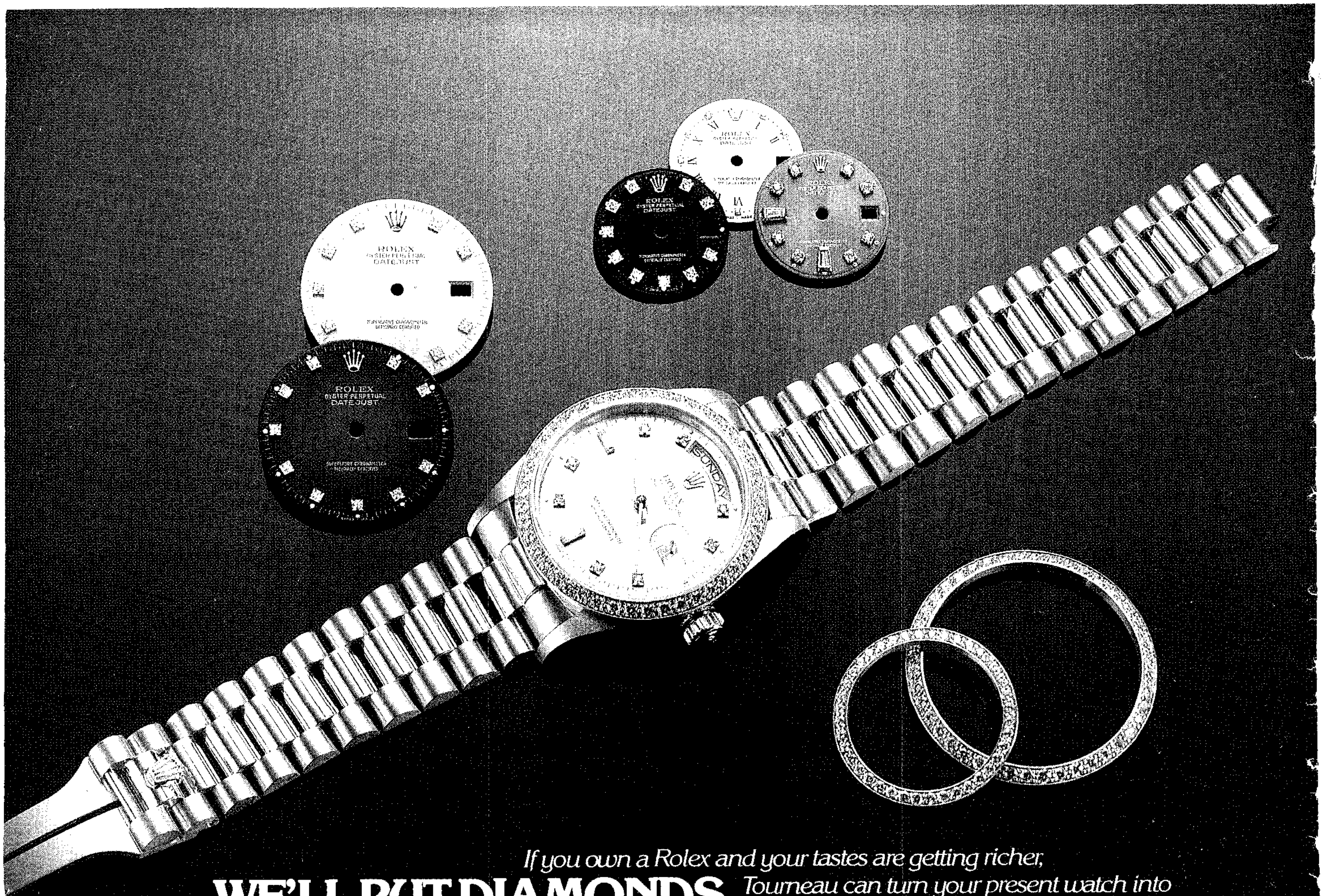

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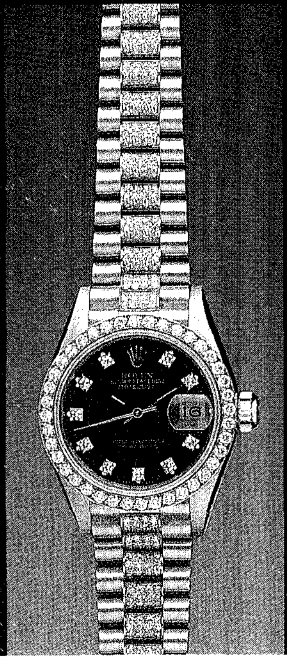

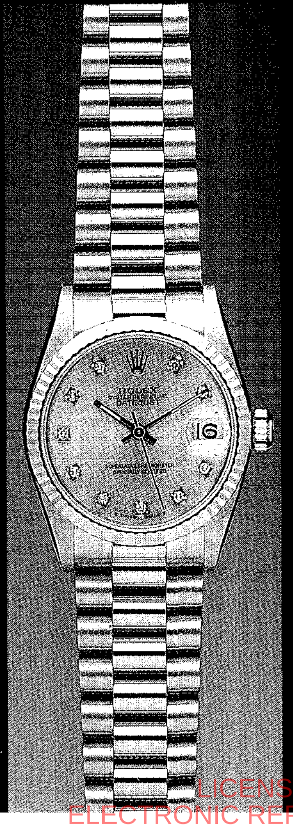

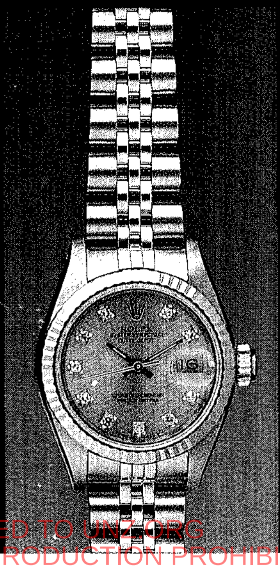

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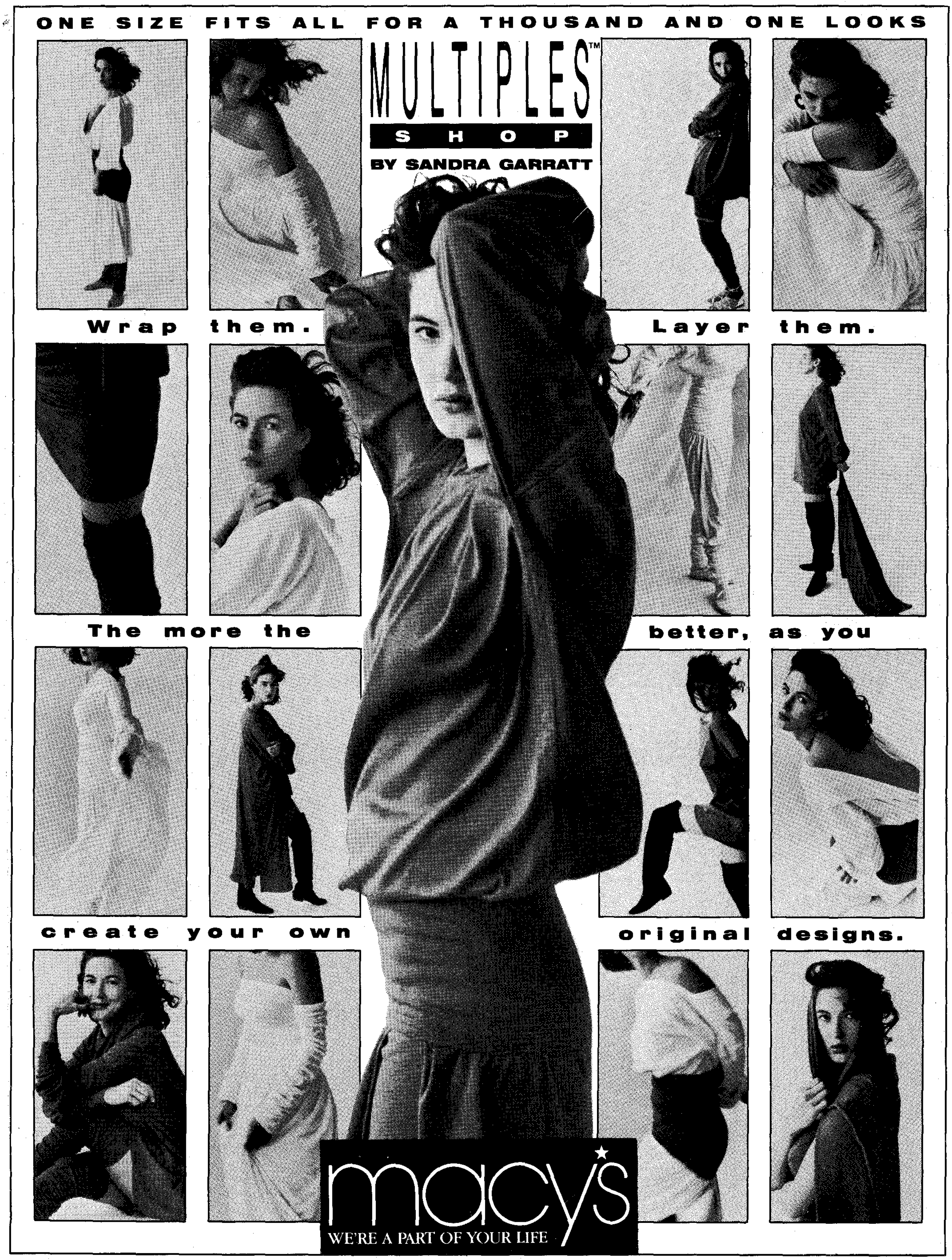
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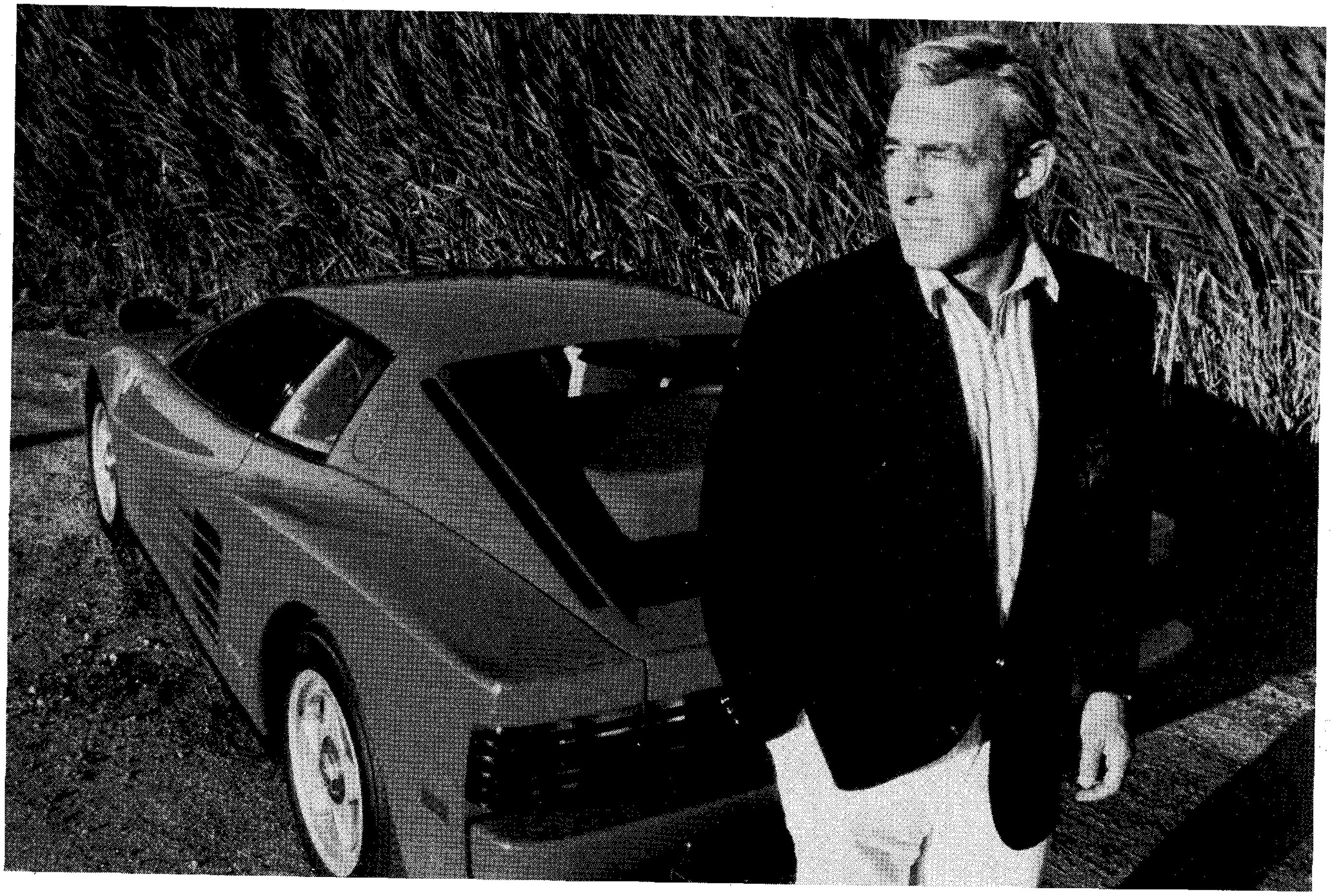

John Weitz says "Don't look back"*

*He used to love his old race cars. Now he
loves his new Testarossa Ferrari.
He used to love the fashions of his "Old School"
boyhood in England. Now he likes modern American
lightweight clothes.
Don't look at yesterday. Look ahead!

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VOL. 21, NO. 1 JANUARY 4, 1988

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BY GAEL GREENE

To start the year off right, at least on the restaurant front, Gael Greene offers her annual answers to the city's most pressing culinary questions: What's the right restaurant for a Swiss banker? (Brive.) Where do they fry calamari just right? (Extra! Extra!) Can you still get a good old-fashioned pot roast at a good old-fashioned joint? Yes, at Sammy's Roumanian.) What are the newest places for the prettiest people? (Take your pick.)

24 The Real 'Anna'

BY ELLEN HOPKINS

Yurek Bogayevicz's new film, *Anna,* tells of a ravaged blonde, once Czechoslovakia's biggest film star, who in New York is reduced to living in a tenement and taking bit parts in Off Broadway plays. Barely scraping by herself, Anna nevertheless takes in a young Czech émigrée, who rewards her by stealing her friends, her lover, and her life story and becoming a star. What makes the film all the more poignant is that it's true. "Bogayevicz," says Elzbieta Czyzewska, "did to me what that young lady does to Anna in the film. He stole from my life."

30 Fear in the Foxholes

BY LILLI SCOTT

lmost 7 million people are employed in health care and only a dozen re known to have been infected with the AIDS virus on the job. Health xperts say that the disease can be contracted only through sexual ntercourse or a transfer of body fluids, or passed from a pregnant oman to her child. Still, doctors, dentists, nurses, aides, even fire- ghters, are going about their jobs with a new wariness, afraid of etting the disease from the people they care for. "Every time I see a atient," says one dentist, "I'm exposed to something."

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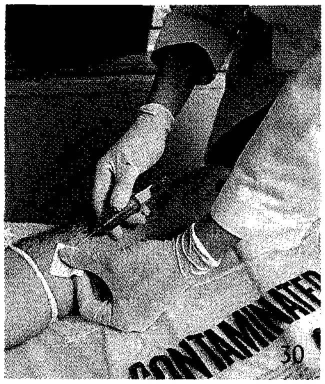

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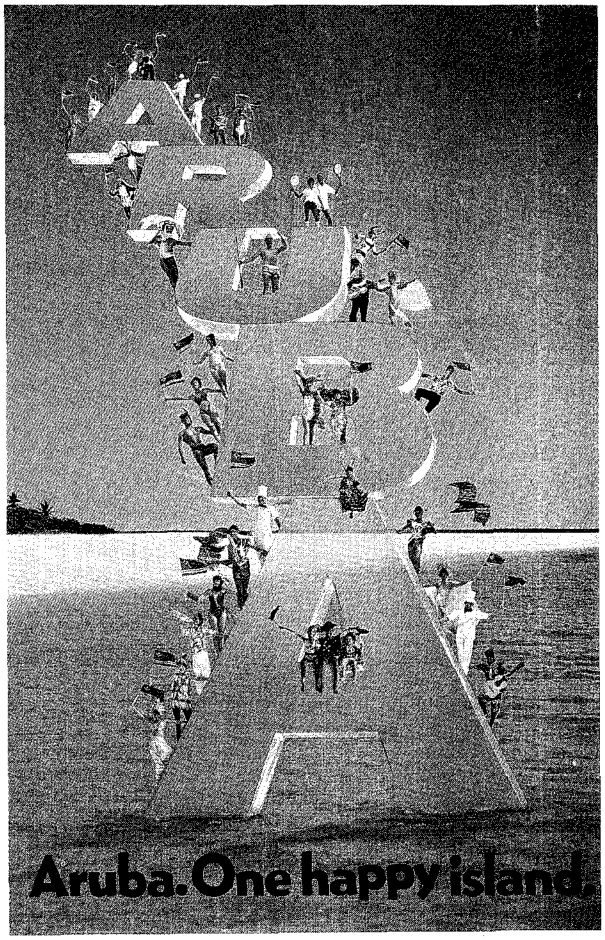
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LETTERS

The Art of Etiquette

I REALLY ENJOYED "MANNERS FOR THE Eighties" [December 14], but I wish Gigi Mahon had given more examples of how to cope with people like the parking-garage attendant.

After such an incident, I always do the "I should have said" routine. In October, I went to the Alfred Dreyfus show at the Jewish Museum. While I was there, I thought I could purchase a ticket to a panel discussion in December. The volunteer at the front desk took a check from me and promised to mail the ticket. I called a few days later and was told that all the tickets were gone. When I asked to have my check returned, I was told it couldn't be done. The woman I spoke to said of course they would not cash it. My check was cashed, and only after several phone calls was I promised a refund.

That's life in New York.

Brenda Steere
Manhattan

SO A MAN WHO'S BEEN INDICTED IN AN insider-trading scam should be consoled with "I'm very sorry about the indictment. I hope it all works out. If there's anything I can do, let me know." How sweet.

Norine Allen
Manhattan

I HAVE A SUGGESTION FOR DEALING WITH cabbies who drive like maniacs. I just tell them—very quietly—that I'm going to be sick all over the car. Works every time.

Paul Kolodner
Hoboken, N.J.

Simply Simon

JOE KLEIN MISSED SEVERAL POINTS IN "IS Paul Simon Another McGovern?" [December 7]. I met Simon nearly a quarter of a century ago, when he courageously agreed to collaborate with me on a *Harper's* exposé, "The Illinois Legislature: A Study in Corruption" (September 1964). He was honest, independent, and internationally minded then. He still is.

Paul Simon's politics cannot be compared with those of George McGovern, Eugene McCarthy, or Ronald Reagan: Simon has always been mainstream (the pragmatic liberal branch). He is not naïve—he coexisted with, but was not co-opted by, the Daley machine. Finally, he is not inept—his Capitol Hill record and his administrative potential are at least equal to John Kennedy's.

Richard Reeves, David Broder, George F. Will, and the curmudgeonly Mike Royko have found much to admire about Simon that Klein's many unattributed sources did not. Be forewarned: Unless Mario Cuomo's aching back, thick skin, and monkish instincts change soon, Simon may indeed be the Harry Truman of the eighties. And George Bush perhaps the Dewey?

Alfred Balk
Manhattan

SENATOR PAUL SIMON SEEMS LIKE A pleasant sort of fellow, but he definitely does not have the humanity, integrity, or voting record of Senator George McGovern. There was a very good reason McGovern was often referred to as the conscience of the Senate. His policies were progressive and humane, and he touched the hearts and minds of a lot of people. I would love to be able to vote for a candidate like George McGovern in this presidential election, but unfortunately, I will have to choose someone like Paul Simon.

Nan Gilbert
Philadelphia, Pa.

NOW, ABOUT THIS DEMOCRAT, SIMON, who's running for president. I saw him in the candidates' debate on NBC. Simon came across as a real country bumpkin. Joe Klein's story did alter my impression somewhat. Now I think Simon's an absolute hick.

What did you say his first name is? Simple?

Dan Wallack
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Weighing Anchors

PETER JENNINGS IS CLEARLY PRO-ARAB IN his reports on the Middle East ["Up From 'Club Thirteen,'" by David Blum, November 30]. This reflects badly on both his professionalism and his credibility. If David Blum believes there is "little to suggest a strong political slant" in Jennings, he ought to have his hearing checked.

Stephen Lanset
Hoboken, N.J.

IN HIS ARTICLE ON PETER JENNINGS, DAVID Blum speaks of "the failure of Max Robinson, the first black network anchorman." Failure? In my opinion, and the opinion of many, Max Robinson was the most articulate, commanding, and charismatic news presence since Walter Cronkite. He made his competition look like a bunch of earnest schoolboys. Perhaps that's why he had to go.

Ellen Holly
White Plains, N.Y.

In Defense of Arthur Miller

STYLISH, SNAPPY RHODA KOENIG FELT, long before she read *Timebends: A Life,* that "sitting through one of [Arthur Miller's] plays, you're likely to feel yourself battered by sacks of old potatoes" ["Books: Uneasy Stages," November 9]. Would Koenig, out of journalistic integrity, decline to review the autobiography of a man she could hardly evaluate objectively? No—she wouldn't miss the opportunity to put down Miller as a moralist and a dangerous intellectual. She writes with contempt about a man who looks for content before style, who has respect for plain people "with nothing brilliant or eccentric to say." Arthur Miller cares more about the imagination, the complexities of the human soul, and artistic creation than he does about success, money, and status—just to name a few things.

Timebends is a joy that lets the reader share the life of a rare and extraordinary artist.

Ernestine R. Haight
Boulder, Col.

What's a Wallyo?

"MR. PEEPERS IN PARIS: *Le Hot Center*" [November 2] was great, but what is a wallyo? An Australian wine steward, or what? (I know when you read this, you'll be thinking, "Poor old bozo.")

Beverly Bardsley
Austin, Tex.

Editor's note: "Wallyo" is an Italian slang word that means "young man."

Daly News

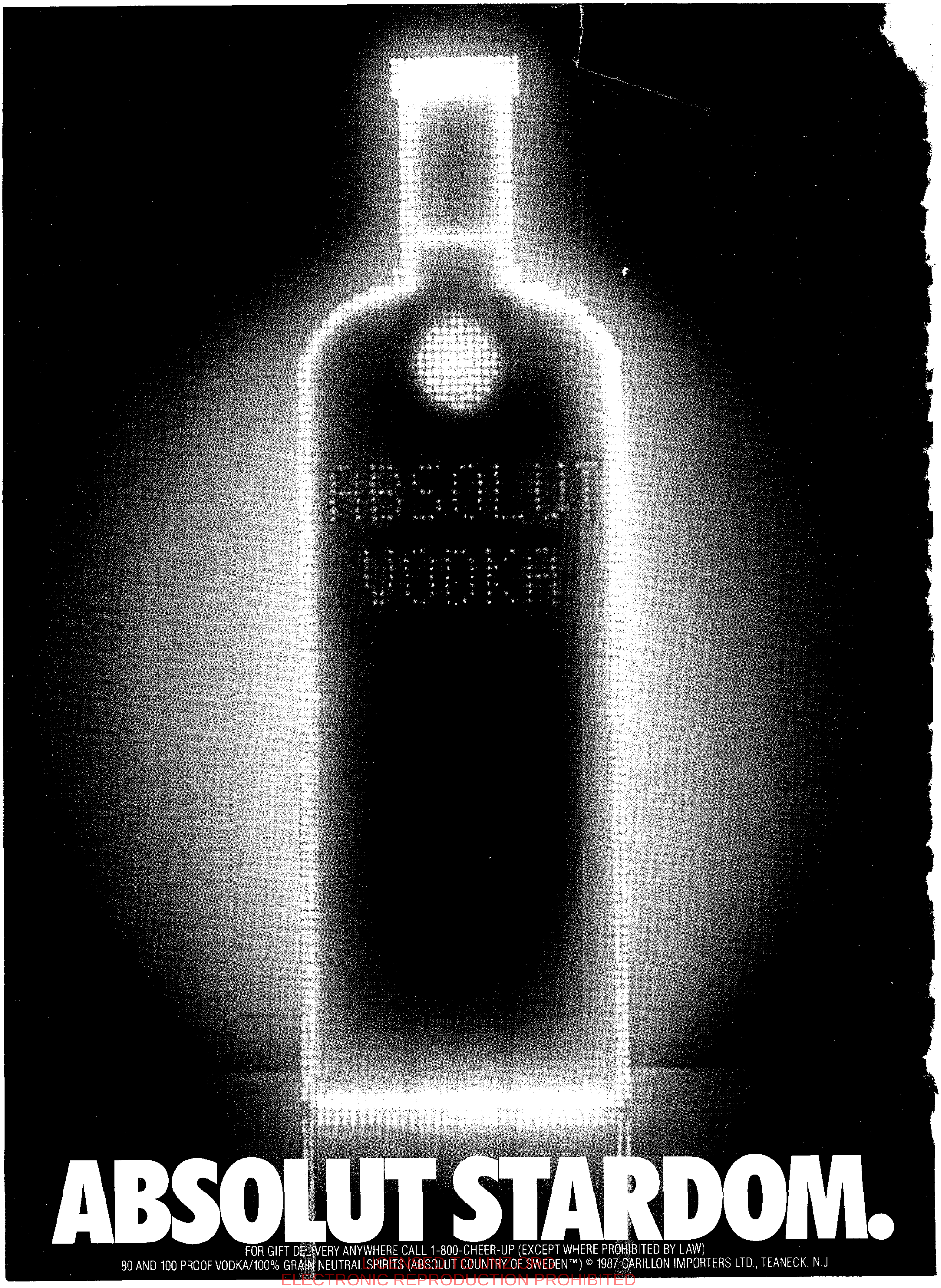
AGATHA CHRISTIE, MOVE OVER—HERE comes Michael Daly, the great storyteller, with one of the most intriguing stories ever ["The Fat Man," October 19]. I read it twice, it was so good.

Hollywood, are you listening?

Nellie Jallouck
Yonkers, N.Y.

Correction

In the "City Child" issue [November 23], the children pictured on the contents page were incorrectly identified as students at the St. Augustine school. Also pictured on pages 58 and 59, they are in fact members of the Children's Orchestra Society from Fresh Meadows, Queens. ▬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NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

POSTAL DISTURBANCES...MARIO'S NO-SHOWS...*TIMES* TUT-TUT...HBJ STOPS PRESS

IS TISCH'S ADIEU IN THE MAIL?

Postmaster General Preston "Bob" Tisch is telling friends that he's tired of his job and is considering quitting early next year. Tisch, 61, left his job as president of Loews Corporation to head the post office in August 1986.

"Bob's bored and he's unhappy," says one longtime acquaintance. Another says, "He told me he'll take a long walk over the holidays to look at where he's been and where he is. Then he'll make some tough decisions about where he's going."

Tisch would say only, "I'll be making an announcement in early January about what I plan to do in 1988."

BOB TISCH

PUNCH: DEAR BLOOMINGDALE'S

New York *Times* publisher Arthur Sulzberger has sent a letter to Bloomingdale's chairman Marvin Traub asking him to change an ad campaign for swimwear, according to a department-store source. The ads, which have run once a week in the *Times* since the end of November, show young girls provocatively posed in bathing suits.

But Bloomingdale's spokeswoman Miraed Smith says that Sulzberger was merely passing on a reader complaint. "Letters of complaint are routinely forwarded to us," says Smith. "But that's all Sulzberger was doing. We don't think the ads are offensive. We plan to run this campaign until the spring."

Times spokeswoman Nancy Nielsen says, "The content of any correspondence between Mr. Sulzberger and Mr. Traub is confidential."

TRUMP TO RUDIN: FIGHTING WORDS

Donald Trump got into a "shouting match" with his longtime friend Lew Rudin at a December 10 party given by real-estate lawyer Sandy Lindenbaum, according to witnesses of the event.

A source says that Trump accused the developer of not responding to insults from Ed Koch. Trump said Koch had berated Rudin at a November City Hall meeting with developers. Demanding to know why Rudin "takes crap from our dopey mayor," Trump angrily insisted that Rudin "stand up for your rights and not let Koch publicly humiliate you." The source says that Rudin then shot back that it "was important to respect the office, even if you don't respect the man."

Rudin denies the story, saying, "If I have any differences with Trump, we take them up privately." Trump would say only, "Lew Rudin is a friend of mine, and beyond that, I have no comment."

BHUTTO MEMOIR BEING SHELVED

Harcourt Brace Jovanovich editor Daphne Merkin has canceled an autobiography by Pakistani opposition leader Benazir Bhutto because the manuscript was "too self-serving and polemic." The book, for which HBJ paid $425,000, was being written with Linda Bird Francke, co-author of the Geraldine Ferraro and Jihan Sadat memoirs.

"We bought the book because we thought it would be a vivid personal and political history," says Merkin. "Instead, we got seven chapters of a manuscript that was impersonal, trite, and full of arrogant leftist biases about the West."

Francke was in Pakistan and unavailable for comment.

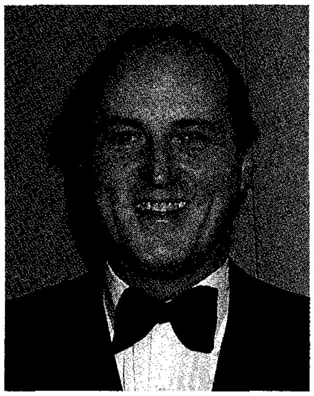
BENAZIR BHUTTO

BUATTA'S WINTER ANTIQUES ROW

It looks as if Mario Buatta, chairman of the Winter Antiques Show, has run into trouble organizing this year's event. Russell Carrell, who has managed the show for 30 years, and two members of the East Side House Settlement board, whose charity benefits from the show, have resigned. A source says all three left to protest Buatta's "autocratic decision-making and the shabby way he was treating the dealers.

"Buatta raised the rental rates by nearly 100 percent, invited a new dealer to join the show ahead of those already on the waiting list, and gave away tons of free tickets—all without consulting anyone," says the source. "Then he changed the floor plan behind Russell's back and gave prime display space in the Armory to his friends."

The two Settlement board members could not be reached for comment. Carrell says, "I resigned because the situation was not an honest one." But Buatta calls the complaints "nonsense," adding, "This is a charity for the East Side House Settlement, not for the dealers. The people who are complaining have nothing better to do than to make trouble."



MARIO BUATTA

Photographs: top, John Troha/Black Star; center, Anis Hamdani/Gamma-Liaison; bottom, Anthony Savignano/Ron Galella.

The Bottom Line/John Crudele

TWILIGHT OF THE ARBS

A SHAKEOUT IN THE BUSINESS

A MAJOR SHAKEOUT IS QUIETLY UNDER way in the arbitrage business. By one estimate, at least a dozen operations that once prospered by betting on corporate takeovers are closing up shop or retrenching.

"A lot of guys just aren't in arbitrage anymore," says one speculator. "You have a lot of old deans of the business sitting at home watching *Hollywood Squares.*"

The "arbicide" is a direct result of the October crash, in which many takeover speculators suffered disproportionately, some losing 60 percent of the money they had invested. High-quality stocks like Gillette and Allegis—which had risen sharply on takeover speculation—suddenly collapsed. "It was as though everything went bad all at once," says one arb.

A body count is hard to come by in the tiny, secretive arb community—most operations are either private partnerships or part of larger firms. But already, Comdisco Equities, Inc., is in the process of liquidating; Halcyon Investments is reorganizing; and Metropolitan Securities has effectively shut down.

Asher Edelman's arb operation is said to have been temporarily shut, although Edelman insists it is only "quiet." There's talk on the street that Arnhold and S. Bleichroeder, Inc., and Smith Barney are reconsidering their commitment to the business. (Bleichroeder says it never comments on business questions; Smith Barney denies the speculation.) Donald Friedman, a top arb at L. F. Rothschild, has retired, but the firm denies that it is scaling back arb operations. And Glickenhaus & Company is curtailing its arb operation, although Seth Glickenhaus says it will "probably continue to do arbitrage on a selected basis."

Meanwhile, at some of the arb operations within major investment houses, investments are being watched much more closely.

The attrition in the business is particularly notable given the small number of professionals who regularly invest in takeover situations. Experts estimate that before the crash, there were only about 15 arb operations in the top ranks of the business and perhaps another 30 second-stringers.

The huge profits in arbitrage lured hundreds of investors into the speculation business during the glory years—starting roughly in 1983—when takeovers were rife and almost everyone made money.

"A bull market and corporate America made us all look smart by overpaying for deals," says one arb. "All you had to do was buy and hold and you were a genius."

The shakeout is likely to continue. Even though the overall market is on a mini-roll, takeover issues are still in a slump. Gillette, for instance, is currently selling at around $30 a share—better than its crash close of $24, but still far below its $43 price in early October. Corning Glass, Bally Manufacturing, Foster Wheeler, Santa Fe, and a host of other stocks are also way down.

Even the likely survivors in the arbitrage business are reporting big problems. Steinhardt Partners—which had invested its $1.5 billion in both takeover and non-takeover situations—saw its bankroll drop by $250 million, sources say. Kellner, DiLeo & Company, one of the savviest arb shops on Wall Street, recently told its investors that it lost $222-million in October, which is said to be about 60 percent of its capital. The firm said it lost $145 million of that amount on October 19—the day of the crash.

In a letter to his investors, George Kellner of Kellner, DiLeo said, "As one might have said who witnessed the British withdrawal from Dunkirk, you literally had to be there to appreciate the horror."

But the survivors of the arbicide see reason for hope. Already there are reports that takeovers will increase next year (below), and those arbs who remain in the business will have less competition. Some firms, like Prudential-Bache Securities, are already said to be adding money to their arbitrage pool, hoping to capitalize on the misfortune of the others.

"Some clouds have a silver lining," Kellner told his investors. "As the arbitrage community has been grievously hurt by the events of the past month, significant sums of money have exited the business either voluntarily or involuntarily, and I expect this process to continue." Opportunities, Kellner added, could be "exceptional compared to those that prevailed before the crash."

CRASH LANDING

Takeover Stocks Through the Fall

STOCK	10/1	10/19	12/21
Gillette	42⅞	24	30½
Allegis	101½	66	71⅞
Gerber	51	32½	33⅜
MCA	59¼	38¾	33½
CNW	35¾	19⅛	22½
Corning Glass	72⅛	42	49⅞
Bally Manuf.	23¾	14⅛	14¾
Dayton Hudson	59¾	30	28⅝
Federated Stores	54¾	39	33¾
McGraw Hill	79¼	54	48¼
Foster Wheeler	21⅛	13	13⅛
Telex	54¼	45¼	55⅜
GAF	64⅜	35	45⅜
Santa Fe	64⅞	41⅜	47½

Prices at close.

DREXEL'S NEW TAKEOVER TUNE

DREXEL BURNHAM LAMBERT APPARENTLY feels better these days about takeovers. Sources close to the investment-banking kingpin say Drexel recently eased its terms for merger financing, and as a result, the deals are rolling in.

"The pipeline will refill quite quickly," predicts a source close to Drexel, who asked not to be identified.

Through its development of junk-bond financing, Drexel was largely responsible for the growth of corporate takeovers and mergers over the past few years. But in early September, Drexel is said to have pulled back because its top people thought stock prices were too high. In a major shift from its easy-credit days, the firm began placing variable rates on its financing offers and started putting higher interest-rate ceilings on the loans.

Since the stock-market crash, Drexel has renewed its interest in takeovers and has gone back to the fixed interest rates that are more attractive to potential acquirers. But don't expect every kind of corporate deal to rebound. Leveraged buy-outs, company mergers, and friendly buy-outs are coming back fairly strong. But corporate raiders are still lying low, the sources say.

HOME LOANS HIT A SLUMP

AMERICANS SEEM TO BE FALLING OUT OF love with the home-equity loan.

The annual growth rate for the loans, which resemble the second mortgages of yesteryear, has fallen sharply from the peak reached this summer, according to the Federal Reserve Board.

After growing at a 70 percent clip in July and August, the number of these loans written is now climbing at an 11 percent rate.

Over $189 million worth of new loans were written in the week ending July 1, according to the Fed. Only $71 million in new loans were granted in the week ending November 25, and just $30 million in the week ending December 2. Ordinarily, demand for loans increases prior to the Christmas holidays.

Why are the loans suddenly less popular? The stock-market crash may be one reason. Consumers in general appear to be a little more reluctant to borrow money, says Paul Getman, an economist at Wefa Group in Bala Cynwyd, Pennsylvania. "People are starting to come to their senses, [realizing] that home-equity loans are good only for people who know how to use them."

But Getman and others add that a slowing increase in home prices might also be discouraging borrowers.

DID THE PAST HAUNT SHEARSON DEAL?

OLD CONNECTIONS MAY HAVE CROSSED up the deal in which Shearson Lehman Brothers was to acquire the retail brokerage operation of L. F. Rothschild, the troubled investment firm.

Sources familiar with the failed negotiations between the two firms say that Rothschild's Chicago retail brokerage office wanted no part of the combination. Nineteen of Rothschild's top brokers in the Chicago unit are defectors from Shearson, having left en masse last August.

"When you leave a firm for somewhere else, the last thing you want is to come back through a merger," says a source close to the negotiations.

Another hitch in the deal apparently developed because Rothschild couldn't guarantee that its profitable asset-management business would be undamaged in the merger. Rothschild, the source says, "couldn't make it clear that it could deliver the money it had under management."

Balking at rejoining Shearson may turn out to be a bad move on the part of the Chicago contingent. Rothschild's New York operation is already in a state of chaos, with at least five top executives quitting or retiring in the past few weeks. The executives are said to be leaving because of a falling-out with Robert Schoenthal and François Mayer, L. F. Rothschild's co-CEOs.

Meanwhile, Rothschild has rejected another deal and will continue to operate on its own, though Merrill Lynch will now process its paperwork.

MARKET CLUES

THE STOCK MARKET HAS RISEN NICELY IN the past few weeks in what is being described as a year-end technical rally helped by favorable reaction to falling oil prices.

Does this mean that the market's troubles are over? Wall Street experts don't think so, but here are some key developments to look for as the New Year begins:

☐ The dollar will probably continue to decline against foreign currencies, and the market is prepared for a moderate drop. But if the dollar goes below 120 yen and still shows no signs of stability, watch out. Foreign investments in American financial markets have slowed, and foreigners could start pulling old investments out. Some experts fear that a plunging dollar could set off a worldwide recession.

☐ A drop in the price of oil is helpful in fighting inflation, but too big a drop could hurt the economies of oil-producing states and foreign countries. That, in turn, could pose problems for major U.S. banks with substantial foreign-loan portfolios. Trouble is possible if a barrel of oil stays below $15.

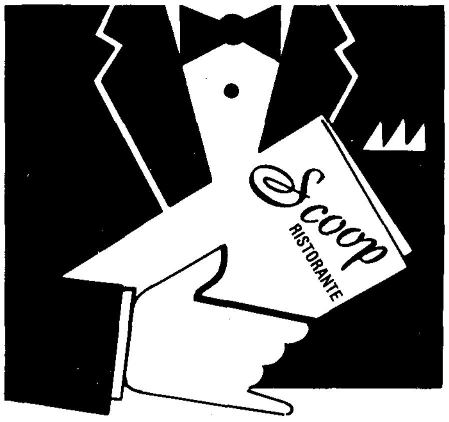
☐ The December data could be crucial for measuring the health of the economy. Watch for figures on employment, retail sales, industrial production, housing starts, and personal spending—all to be released in January.

☐ Experts not only want to see the stock market climb but also want heavy trading volume, which would show that investors are no longer timid. Volume of 1.06 billion shares on the New York Stock Exchange for the week ending December 18—the fifth-busiest week ever—was a good sign.

☐ If the stock market is to move higher, experts believe top-quality stocks, such as IBM, Digital Equipment, and other blue chips, will have to set the example.

☐ Stocks in Tokyo have been behaving nervously, which is creating concerns in all the world's markets. Nippon Telephone & Telegraph and Japan Air Lines—two new stocks whose prices have been weak—could set the trend.

☐ If the presidential race remains as confused as it is now, experts think the stock market may just go into a low-volume, no-movement trance. ▬



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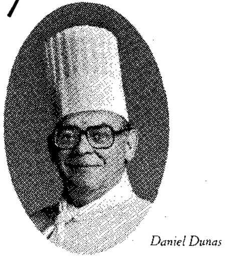
"The Prince Of Wales Adored My Brunch.



So Will You."

Not every chef can claim to have cooked for the Prince Of Wales or Queen Elizabeth. And not every hotel can claim to have him. Maitre Queux de France, Daniel Dunas invites you to sample a selection of specialties every Sunday from 11:30 a.m. till 2:30 p.m. at the Dorset Hotel.

$25.00 for adults, $12.50 for children 12 years of age and under. For reservations, call (212) 247-7300.

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FAST TRACK

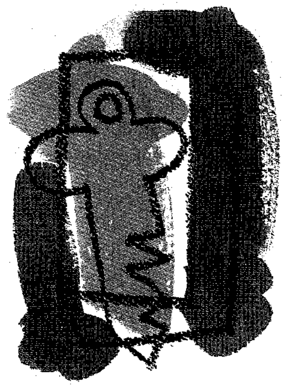
EDITED BY ERIC POOLEY

URBAN STRATEGIST

Safe Key Tip

"I CAN'T BLAME PEOPLE WHO don't want to give their apartment key to a complete stranger," says Len Sideri. But until now, apartment dwellers who want to leave a key with the landlord or super in case of emergency haven't had a choice—and they've had no way to ensure that their key isn't misused.

Sideri is marketing a solution to the problem: Keysure, a small plastic box that looks like a soap dish. Once the owner has signed the inside of the box, put the key inside, and sealed it, Keysure must be broken open and can't be re-used. So tenants know whether their key has been removed, and supers can prove they haven't used one for an inside job.



"The extra key is a contentious issue," says Sideri, 49, an architect and interior designer. "There aren't many things that bring landlords and tenants together, but Keysure may help."

Sideri came up with the idea for Keysure four years ago, when he felt uncomfortable about handing his own key over to a super. In the past eighteen months, with little advertising, he has sold more than 10,000 units to the U.N. Plaza Hotel, the National Gallery of Art, and building-management companies such as Bellmarc, M. J. Raynes, and Simon Berman.

"There's not another product like it," he says. "The only competition is a paper envelope, and if you like that, use it."

ALEX PRUD'HOMME

OVERHEARD

A CRITIC, LEAVING THE NEW York State Theater at Lincoln Center: "Well, that's one *Nutcracker* nearer to death."

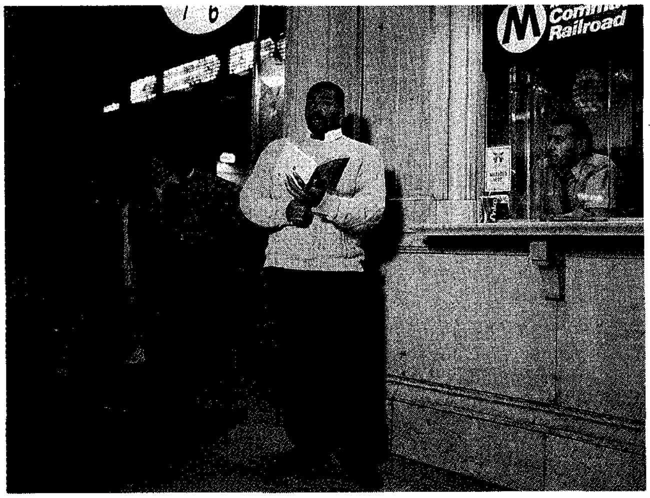
SOUNDS

GRAND CENTRAL TENOR

ONE FRIDAY NIGHT A FEW WEEKS BEFORE Christmas, a young man in a yellow sweater was standing under the Merrill Lynch clock in Grand Central Terminal. As loudspeakers announced the 9:40 for Stamford and late commuters bustled about, he unleashed a strong, valorous tenor voice that filled the vaulted chamber with a passage from Handel's *Messiah.* By the time Kerry Stubbs had moved on to "Over the Rainbow," more than 100 people were crowded around him. And those sitting at the café across the concourse had burst into applause.

"This place is fantastic," says Stubbs, 22, a student at Westminster Choir College in Princeton, New Jersey. "When I stop singing, I hear my voice echo." He can make $100 an hour when he sings between 9 and 10 P.M. on Fridays—a time chosen so rush-hour commuters won't have to plow through his crowds.

"I just came up from the No. 7," said a man named Michael Coneys. "Down there, someone was screaming Bob Dylan. What a difference!" A Metro-North ticket clerk looked out of his window and asked for Stubbs's autograph. A homeless man named Juan Baez dropped a dollar into Stubbs's suitcase. "He's beautiful," said Baez. "I'd put him right into Radio City." Earlier that day, Stubbs had performed Fauré's *Requiem* at Avery Fisher Hall with the Westminster Symphonic Choir. In November, with the Brooklyn Boys Chorus, he sang Mahler's Third Symphony with the New York Philharmonic.



Stubbs: "I like Grand Central more than Avery Fisher."

"I like Grand Central more than Avery Fisher," says Stubbs. "It's looser."

Stubbs was born in Jamaica and moved to the Bronx in 1975. He joined the Boys Chorus at eleven, went to La Guardia High School of Music and the Performing Arts, and then enrolled at Westminster. His Grand Central debut happened by accident a year ago—after seeing off a departing cousin, he just started to sing. In fifteen minutes, he made over $30. "Why not?" says Jim McCarthy, director of the Brooklyn Boys Chorus. "Kerry is a grand fellow, musically and personally. Wherever he sings, he raises the roof."

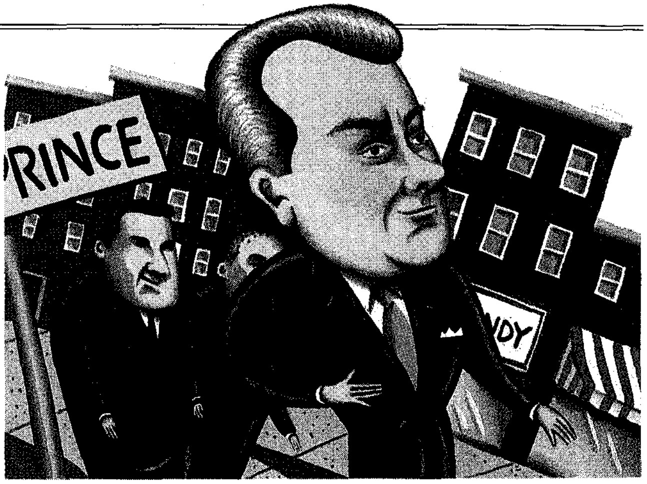
"At Grand Central," says Stubbs, "one man came over and said, 'You should stop this b.s. and get on with something bigger.' And my life's dream," he says, "is to be the first Jamaican to sing opera at the Met."

PATRICIA BURSTEIN

Photograph by Richard Bowditch. Illustration: top, Guy Billout; left, Anders Wenngren.

TRUE TALE

The King and I



I SAW JOHN GOTTI THE other night. I was heading east on Prince Street, fifteen feet from the corner of Mulberry, when he stepped into view. It was unmistakably Gotti—the sharkskin suit, the luxurious silvery pompadour, the broad shoulders and barrel chest that narrow so quickly to his little feet that he seems like an exaggerated fashion sketch.

He was walking toward a car that had pulled up to the curb—late model, sporty but not flashy, driven by a dark-haired woman. He took two full steps toward me before he noticed me. Half turning his head, he crooked one eyebrow and shot me a look. In no time at all, he'd determined that I was no threat and returned his gaze to the driver, but in that instant, I flew through choices: where to direct my eyes, where to walk, how to show him most clearly that I was ignoring him.

Rejecting the idea of crossing the street, I maintained my pace. Two other men came into view, men taller than Gotti, burlier, uglier, more obviously dangerous. As I passed through their midst, head down, Gotti was speaking to the woman. He was smiling, maybe flirting, altogether at ease. Twenty yards beyond Mulberry, I allowed myself a look back: Gotti was getting in the passenger side; the men were standing by. The car did not move.

A half-hour later, I came back that way. The car was gone, but Gotti was still there, now walking west on Prince, accompanied by a little old bald man who was wearing a dark overcoat. Gotti was doing all the talking. He was hunched over, his face inches from the old man's. He was gesturing a lot. The silver pompadour bobbed above the little bald pate. Twenty yards behind strolled the bulky guards, walling off the sidewalk. I had an impulse to cross the street and walk past them, to just breeze past the guards with my head up and pass by Gotti and the old man and their secrets without looking twice at any of them.

Instead, I stayed on my side of the street and tailed them for another block until they swung south and disappeared, leaving me and my childish impulse—one meant to answer a man who without a word or gesture had made me feel small and cautious on the streets of my hometown.

JAMIE MALANOWSKI

GALLOPING CONSUMPTION

British Invasion

'NOBODY TOLD US ABOUT sales tax," says Lady Hesketh. "Or resale numbers," chimes her partner, Annabel Elliot. "I hope we've done up these forms properly."

More and more these days, the British are coming to America to trade baubles for cash. Capitalizing on the rage for English decorative accessories—cushions, quilts, papier-mâché desktop doodads—these "merchants" (gentlewomen, like Elliot and Lady Hesketh, who come bearing a container-load or two) set up shop in a friend's gallery and invite their friends' friends to shop.

And shop they do: ladies with impossibly thin legs and low-heeled shoes; seasoned collectors quick to spot attractive prices, who mutter "charming" and "adorable" as they scope out this virgin territory. Seconds after Mica Ertegun dispatches Lady Hesketh to write up an armload of red tole, Annette Reed blows into the Artis Group gallery and innocently asks, "What have you bought?"

"Nothing," comes the quick response from mahogany-painted lips on which melted butter would congeal.

Not everyone is so quick with a check. "How much is the monkey?" asks Evangeline Bruce, pointing to a framed drawing, one of dozens depicting flora, fauna, or both.

Elliot and Lady Hesketh with their wares.

"Just $1,500. Good value, don't you think?" says Elliot.

"Oh, you're so blasé about these prices," Bruce laughs, holding up her selection—a little gray snuffbox, for $25.

"The little stuff swept out," says Lady Hesketh after the last morning shopper had repaired to Le Cirque. "Lacquer, cushions—American taste is more conservative than I'd have thought." She seems baffled that a fire screen containing dozens of birds under glass—an example of the taxidermist's art—hasn't been snapped up. "We all think it's sort of mad and wonderful," she says. "I'd have thought it would have been the first thing to go."

When it's all over, four days later, they don't have to pack up the fire screen, after all. "We did *extremely* well," says Elliot. "We should have done it longer. I hope we'll do it again."

MARILYN BETHANY

PRICES

HERE'S WHAT CHAMPAGNE costs these days:

☐ Glass of Veuve Clicquot Carte D'Or 1978 at Jacqueline's Champagne Bar (132 East 61st Street), $12.

☐ Glass of Louis Roederer Brut Premier at Nell's (246 West 14th Street), $8.50.

☐ Glass of Nicolas Feuillatte Brut at Café Carlyle (35 East 76th Street), $8.50. Bottle of Dom Pérignon 1980, $125.

☐ Bottle of Dom Pérignon 1980 at Sutton Liquors (403 East 57th Street), $59.99.

☐ Bottle of Moët White Star at Vazac's Bar (108 Avenue B), $45.

Photograph by Mark Jenkinson. Illustration by Susan Faiola.

THE SPORTING LIFE

DIVING MISS LIBERTY

THE LADY WAS BEING upstaged. Several dozen tourists who had been gawking at the Statue of Liberty turned toward six divers slipping over the side of a boat. Soon a diver surfaced and raised his right arm. He looked like the Statue, but instead of a torch, he held a barnacle-encrusted bottle. Rinsed and scraped a few minutes later, the letters on the old bottle read KOELER AND CO., FIDELO BEER, 30TH ST. & FIRST AVE., NEW YORK: A remnant of the age of local breweries had been lifted from the rocky bottom of upper New York Bay.

Treasure-seekers off Liberty Island.

"There's an awful lot of history down there," says Jim Faulkner, standing on the bridge of his boat, *Sound Diving*. Faulkner, who charters his boat for $60 per person, says that divers have pulled up not only bottles and crockery but also cannon shot and, in one instance, a clay pipe dating to the time when New York was New Amsterdam.

Faulkner, 39, a former commercial diver, dreamed up the idea of diving near the island during the Statue's centennial celebration, in 1986. He has had no trouble filling his charters (he leaves from Mamaroneck Harbor). "A lot of people can say they've been up in the Statue," he says. "Not many can say they've been down *below* her."

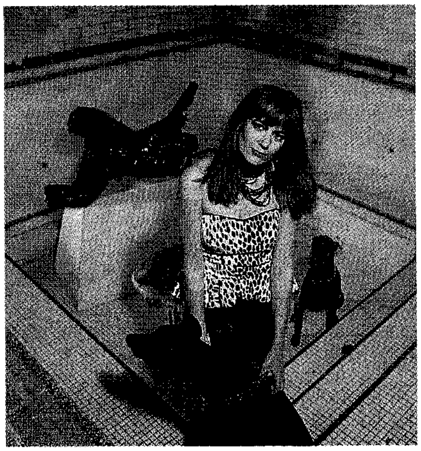
KEVIN MCMURRAY

SCENES

When in Rome...

IT'S 12:30 A.M. AND THE MAN with curly hair has had many too many. He's draped over the sculpted torso in a five-foot-deep tiled pit—the centerpiece of a new restaurant called Cave Canem (page 16)—and he's threatening to knock the sculpture into the laps of those seated around him. No one notices. Nearby, people are watching a dreadlocked woman in a very little black dress, who's perched on the top bench of a tiled steam room and leaning forward to gossip with friends.

The steam room, the pit (actually an empty Jacuzzi), and the room's vaulted tile ceiling are reminders of Cave Canem's first life—as a gay bathhouse at 24 First Avenue, near 2nd Street, that closed in 1984. The place, the city's first ancient Roman nightspot, was once a warren of tiny rooms. Now the walls and ceiling of the dining room are draped in pale canvas, and guests sit in oxidized-metal chairs, eating dumplings filled with lobster and mussels or rabbit with spiced wine sauce—a Roman menu created by chef Thomas Gamache, who consulted a cookbook written by Apicius in 87 A.D.


Cave woman Hayne Suthon.

Originally, Cave Canem (Latin for "beware of the dog") was to be a New Orleans restaurant, since that's where owner Hayne Suthon—and the $2.9 million to buy and build the place—came from. (Her family owns natural-gas wells in Louisiana.) A light-haired lawyer who keeps Doberman pinschers and is now more likely to wear fur suits than pin-striped ones, Suthon, 31, decided to open a restaurant in 1985. Her plan met with some resistance—her employer (Mudge Rose) sent her for counseling. It took her six months to find the right location and a year to renovate (the demolition crews were made up of neighborhood skinheads, models, and graffiti artists). By the time construction began, there was a Cajun joint on every block, so Suthon decided to try something new. Besides, she says, "New Orleans and Rome have a lot in common."

AMY VIRSHUP

A Soap That Stings

LONDON LETTER

LONDON'S REAL-LIFE SOAP opera may be *Dallas*-in-the-palace, but when the Princess of Wales wants to watch a TV soap, she turns on *EastEnders*, the most popular British series ever.

The BBC show, which will be broadcast on Channel 31 beginning January 8, depicts the plucky, endearing, and deeply troubled Cockneys of fictional Albert Square, whose lives center on the pub, market, and unbeautiful laundrette. This being contemporary London, the mandatory chirpy old souls and career criminals are supplemented by Asians, West Indians, and a punk whose hair seems to be in flames. *EastEnders*—with its unwed mothers, drug use, and tolerance of black-market dealing—has earned praise for realism and aroused the ire of Britain's self-appointed censor, Mary Whitehouse.

"American soaps are fantasies that have nothing to do with the life of the viewer," says BBC executive Alan Yentob. "*EastEnders* is grittier; it's a lot less plastic."

Many of the show's shady doings can be laid at the door of "Dirty Den" Watts, a dishy, smooth-talking publican played by Leslie Grantham, whose own past drew publicity this year when it was revealed that he had served eleven years in jail for murder.

What may bar *EastEnders* from acceptance in the U.S. is not immorality but unintelligibility. PBS may even distribute a glossary of Cockney phrases so that Americans will know what a character means when he or she is "over the moon," "skint," "pipped to the post," or "in the club" (happy, broke, defeated, or pregnant). But with all the rapid muttering and glottal stops, *EastEnders* may require a lot of review work with the VCR.

RHODA KOENIG

Photograph by Chip Simons.

RUTH RECOMMENDS

BY RUTH GILBERT

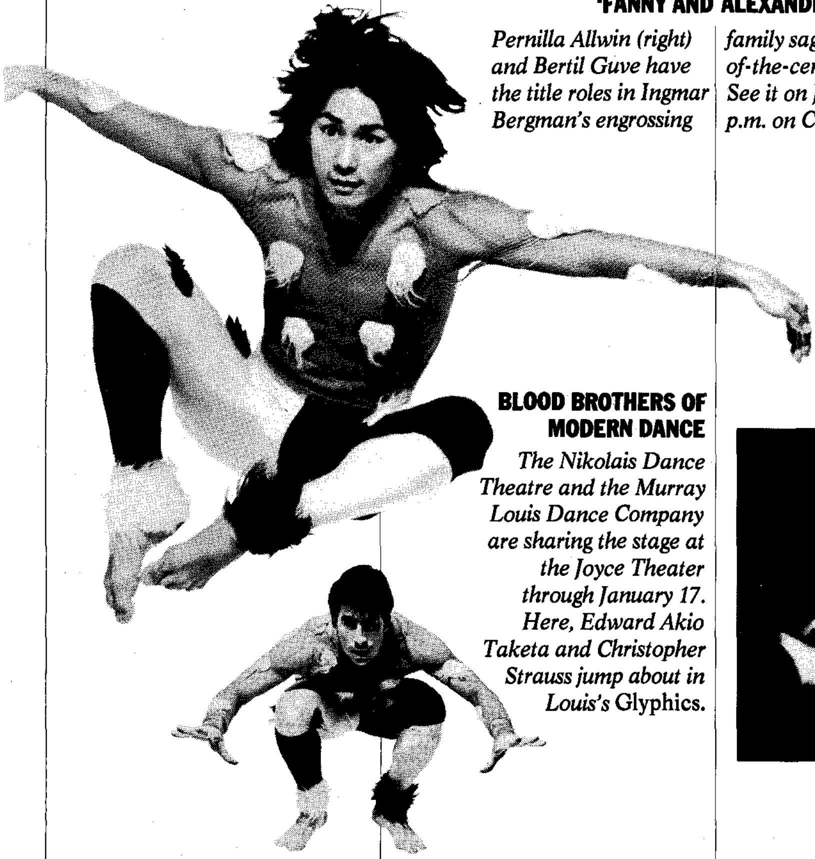
Odetta, Lukas Foss, Caroline Stoessinger, and the Brooklyn Philharmonic perform at the Cathedral of St. John the Divine's New Year's Eve concert. Leonard Bernstein is the principal speaker, and Jason Robards reads the prayer for peace (7:30 p.m.; free).

'CANDIDA'

George Bernard Shaw's lighthearted love-triangle comedy stars Daniel Region and Rose Stockton (above), with Michael McGuinness. It's at the Pearl Theatre until January 16.

'FANNY AND ALEXANDER'

Pernilla Allwin (right) and Bertil Guve have the title roles in Ingmar Bergman's engrossing family saga set in turn-of-the-century Sweden. See it on January 2 at 10 p.m. on Channel 13.



BLOOD BROTHERS OF MODERN DANCE

The Nikolais Dance Theatre and the Murray Louis Dance Company are sharing the stage at the Joyce Theater through January 17. Here, Edward Akio Taketa and Christopher Strauss jump about in Louis's Glyphics.

'SONG OF REFUGE'

Indonesia's Putu Wijaya is part of an ensemble of six in a theater piece created by Ed Herbst and Beth Skinner. It deals with endangered species, uses masks, puppets, and vocal music, starts on January 2 at La MaMa, and shouldn't be missed.

ANOTHER 'NUTCRACKER'!

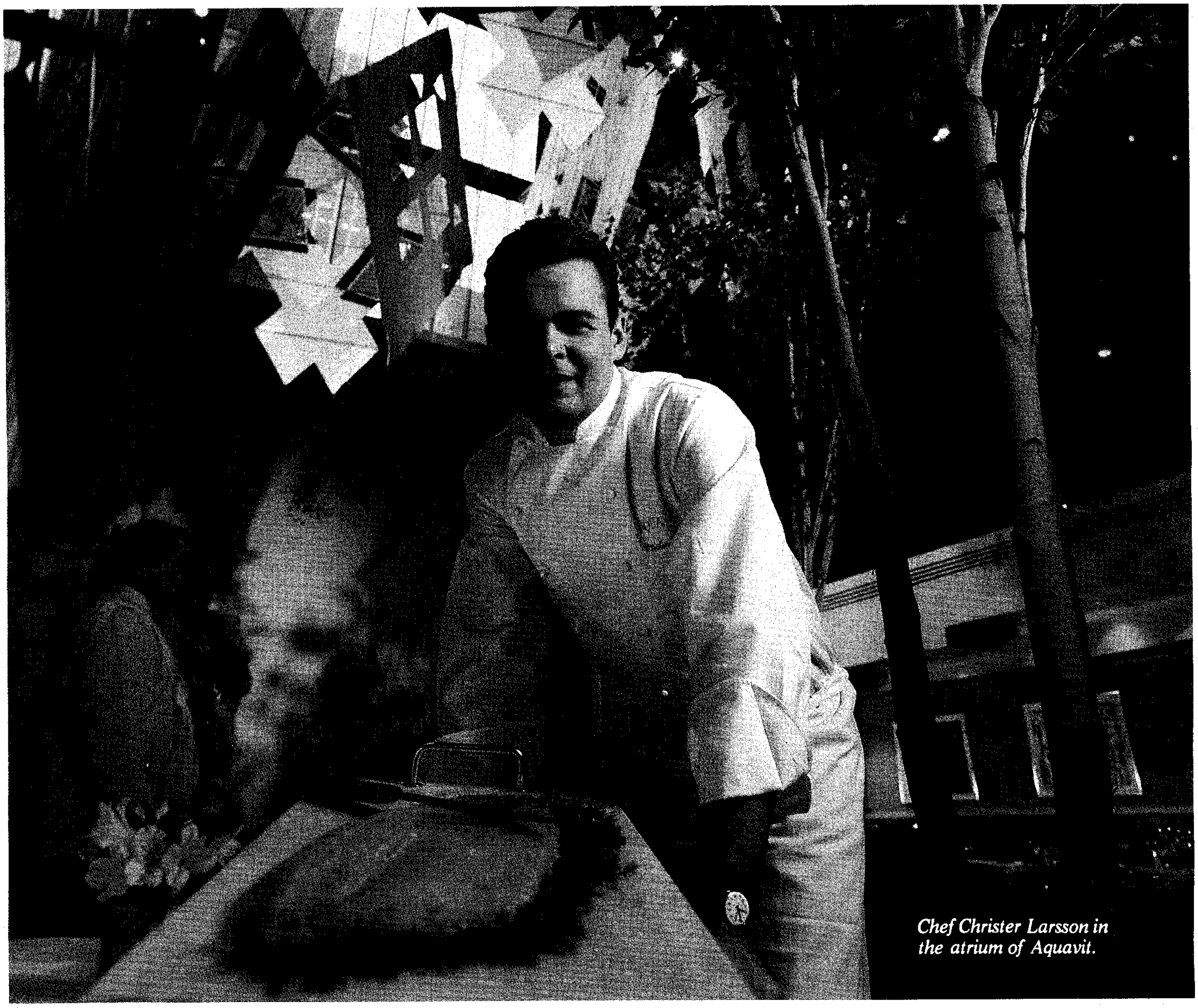
There's always room for another one, especially a new one by the Joffrey Ballet, set, of course, to the Tchaikovsky score. It plays at City Center from December 30 to January 3. Above is Edward Stierle as Tea.

Photographs: top right, Ed Herbst; bottom left, Tom Caravaglia; bottom right, Jon Van Allen.

ASK GAEL

OUR CRITIC TELLS YOU WHERE TO GO IN '88

BY GAEL GREENE

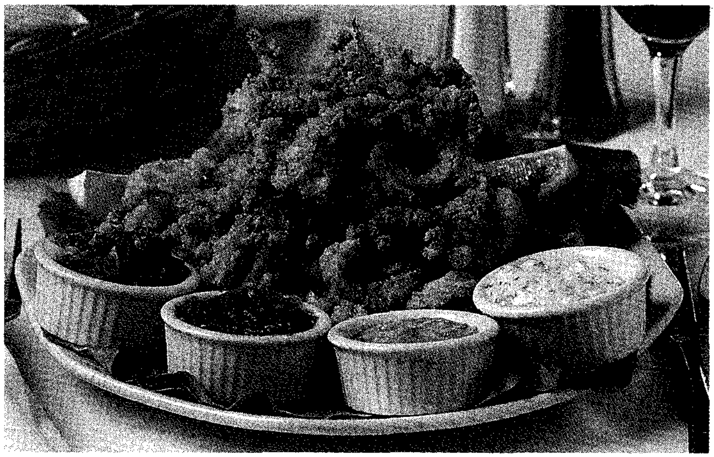


Chef Christer Larsson in the atrium of Aquavit.

Photograph ©1987 by Frederick Charles.

A BLISSFULLY OBSESSED GOURMAND, I HAVE been eating for love and money since late fall of 1968—before dinner became theater, before grazing, before American cows gave crème fraîche, before foodies. It was the dawn of our appetites, in the first sizzle of the Sichuan-pepper explosion. Infanticide of lettuces was still unknown. So as you see, my assignment does not allow easy access to boredom. I awake each morning full of hope that the day will bring some new shock of deliciousness.

But while my readers are free to savor the sensual joys of my favorite restaurants, I am forever doomed to wander in search of what's new, what's glorious, what's fading, what's hot and irresistibly insolent. Perhaps you imagine that I hoard some favorite haunt—a beanery too tiny to accommodate the lemming crowds, a temple of great cooking too fragile for fame. Never. I am about to tell you everything I love, exactly what I tell my friends when they call for help . . .



CRUNCHY CALAMARI

Get big portions for gentle prices at Extra! Extra!, a noisy, witty midtown joint.

■ *My Swiss investment banker has been everywhere. I need to impress him with great food and reasonable privacy so we can talk deals.*

DISARM YOUR Swiss porcupine at **Brive.** Smartly European, small and intimate with a whimsy of antiques, Brive feels at once rich, secret, and full of promise. Like an unnumbered Swiss bank account.

In this serene and enchanted townhouse, chef-proprietor Bobby Pritsker's high-flying, highly personal cooking is a sensory explosion. When he's good, it's sublime, and when he's not, it's at least amusing.

From his impossibly tiny kitchen come real triumphs: a zesty ragout of tongue and black beans with coriander relish; classic duck tourte with a far-from-classic snap of ginger; a melting pillow of salmon in a broth flavored by bacon, cabbage, carrot, potato, and lima beans; and the house's justly sung calf's liver Dodin-Bouffant.

Pritsker is always vibrating with new creative frissons. By the time you and your banker arrive, the citrus plate (orange rice, lime parfait, grapefruit cup) and the nut plate (walnut tart, fromage blanc praliné, dacquoise with rum-butter cream) may be briefly retired, but perhaps you'll find the splendid hot apple tart with cider sorbet. At Brive, thrills are guaranteed.

■ *I miss those wonderful old restaurants that used to do Scandinavian smorgasbord.*

THE NEW **Aquavit,** IN THE LANDMARK BUILDING ON West 54th Street where Nelson Rockefeller worked and died, is not quite the groaning board we remember. It's nouvelle Swedish, *haute* and elegant.

Upstairs, the handsome bar-café serves open-face sandwiches and lighter entrées. Downstairs, the atrium dining room with its colorful banners soothes. You are in a Bergman film, in a sanitarium perhaps, the waiter explaining everything as if to a new patient. "The brambleberries must be picked by hand," he remarks, "by old women." Thus the $4 supplement on the $45 prix fixe dinner for the brambleberry sorbet.

The smorgasbord plate is a miniature flower garden with sprigs of dill and curls of oak-leaf lettuce among doodads of herring and salmon, seeds of bleak roe, and bits of pâté. The gossamer juniper-smoked salmon is a must. Arctic venison—"frozen on the spot," the waiter says—is rare and tender, slices banked with root-vegetable rosettes and a potato-carrot cake. Be warned—snow grouse is gamy. But after a shot or two of aquavit, who cares? Dessert is a splurge of exotic berries!

■ *Is there one place in town famous for its calamari?*

Extra! Extra!, THE WITTY INK-SPLATTERED JOINT IN THE hip of the Daily News building, is so proud of its calamari—easily the crunchiest in town—it has printed buttons that read KISS MY CALAMARI. At this lively neighborhood hangout, portions are big. And the prices are right.

■ *You must have a favorite restaurant. What is it?*

BEING A BORN GOURMAND, I struggle to settle on just one. I'd have to name five or a dozen. **Arizona 206, Le Bernardin, Le Cirque, Chez Louis,** just to start.

But I know I could be happy dining twice a day at the **Gotham Bar and Grill.** Just walking in picks me up. The lively crowd, a mix of the not-so-discreet bourgeoisie and a few fashion monsters. The alchemy of music, babble, light. And chef Alfred Portale keeps on growing, inventing, experimenting. His quail salad on a nest of shiitake and the goat-cheese ravioli are classics. I can't resist warm rare squab flanked by couscous, the skate salad, salmon à la grecque, and black bass with shiitake and leeks in port and aged red-wine vinegar. Helen Chardack is the hand that fashions a smashing pear coupe (pear sorbet, vanilla ice cream, and milk-chocolate sauce) and mellow poached figs and apricots with fresh wild huckleberries.

Dining daily at **Chez Louis** is certain suicide. I lose control and must have the grilled wild mushrooms, my share of a crackling roast chicken for two, more than my share of garlicky potato cake, plus superlative fried onions. I always plan to skip dessert, invariably canceling the plan when I see a fruit pie pass my way. What a wonderful way to destruct.

The drama at **Le Cirque** is also a bit too rich for my blood. Once a week would be an ideal diet. The only dedicated food lovers I know who don't adore **Arizona 206** are those whose bottoms don't quite fit the admittedly modest wood chairs. Everyone else hungers as I do for the sublime quail on polenta, voluptuous crabmeat tortilla, rich lobster-corn chowder, and chef Brendan Walsh's brilliant venison-black-bean chili.

■ *Why do you keep sending friends to Le Bernardin when it's so tough to get a table?*

THERE IS NO RESTAURANT IN AMERICA QUITE LIKE **Le Bernardin.** The sea flavors here could not be more fresh and pure if you were picnicking in a boat off Brittany, where Maguy and Gilbert Le Coze began.

Le Bernardin, first in Paris, now exclusively here, lending

Photograph by Ted Hardin.

SOPHISTICATED SAVORIES

Sofi is choice; savvy New Yorkers flock to this glamorous lower Fifth Avenue space.

unbeatable cachet to the Equitable building's otherwise dowdy address, is the brother-and-sister team's obsession. Nothing comes before work and their concept of perfection (which may seem at times a bit too snobbishly French for some).

It's worth scheming and planning ahead for a chance to taste Gilbert's sparkling black bass slicked with oil and strewn with snippets of coriander and basil, or the baked sea urchins scuba-diving in their own butter. Forced to choose between sea-urchin soup and a special of scallops delicately jelled by their chive-speckled broth, we must have both. I am addicted to the halibut in warm herbed vinaigrette. Red-wine sauce elevates the lowliest cod. Desserts are transcendent, too.

Try stopping by latish at lunchtime for a drink at the bar, on the chance someone will cancel. If nothing opens up, hike to the **Oyster Bar** at Grand Central. Arrive just as the crowd thins, in time for oysters and perhaps a supernal pan roast—clams barely cooked by the heat of their creamy soup.

■ *Where else do you go for seafood?*

I LOVE THE FEEL OF THE **Manhattan Ocean Club,** WITH ITS flattering filtered daylight, its green-and-white freshness, the attention to detail—great floral bouquets, still lifes of fruit, green apples, or baby pumpkins, the ceramics by Picasso. Don't panic if the maître d' leads you to the stairs. That's not Siberia—it's an open, pleasant aerie.

The bread is good, the crisps are irresistible. Coleslaw is contained in a fortress made of carrot; lemons wear miniskirts. Not that I'd fall for the fuss if the food weren't so good, but it is: kumomoto oysters from the Pacific, caraquets from the Atlantic, available by the piece, mounted in ice; perfect crab cakes, huge and full of crab—and flavor, too; Hawaiian wahoo served with grilled pineapple; spectacular desserts. At times, the chef gets carried away, straining to be inventive—as in battering and frying red peppers or adorning baked oysters five ways. Simplest is best.

■ *What do you love in and around the Village?*

MY LOVE AFFAIR WITH THE **Gotham** IS NO SEcret. Jumping at night, it's a peaceful atoll at lunch. I send friends to **John Clancy's** for seafood, to **Melrose,** and to **La Tulipe,** sophisticated if sometimes a bit pretentious (and open on Sundays for dinner). **Home on the Range** does superior chili, crisped potato skins, and baby-back ribs that are fatty and good (the smoked ribs taste traumatized to smithereens). The stage set—an old-time saloon with troughs for washing up—is more wild and woolly fun from the studio of Sam Lopata and Denise Hall.

And **Sofi** is choice. Affluent New Yorkers flock to the glamorous room, with its cleverly mottled walls and *faux* aged columns, its spiffy bar and wickered-and-chintzed cocktail zone, the fragile stemware and flowered china—sheer unabashed luxury. They come hungry for chef Dennis MacNeil's robust cassoulet terrine, bold vegetable soup, lush pesto'd calamari on pasta shells, olive-tapénade-touched duck breast, chicken and bits of bacon braised in Cabernet, filet of beef beside a towering Gorgonzola soufflé, and gossamer lobster—with caramelized fennel or sparked with julienned vegetables, potato crisps, and shallot. A new dessert chef, Melissa DeMayo, scores with exquisite layers of apple, lemon, and buttery leaves of pastry, Calvados-spiked apple tart, tangy cream-cheese flan with lime sauce, and pistachio-and-chocolate ice-cream sandwiches.

■ *Where do you go in Chinatown?*

AFTER ALL THESE YEARS OF MY HOPELESS CRUSH ON Sichuan and Hunan fire, I find myself suddenly responding to the subtlety of Cantonese cooking. The boiled beef at the **North Garden Restaurant** on Pell Street is ethereal. In season, the chef dips soft-shell crabs in egg white and deep-fries them. Fried chicken is greasy but delicious. Even that old Chinese-American classic, egg foo yong, pleases. And the ginger-steeped soy sauce with scallion livens things up. Try stir-fried mustard greens, fried stuffed bean curd, and splendid soup of seafood with bean curd. Not all these dishes are on the printed menu, so insist.

Weekends at brunchtime, **H.S.F.,** on the Bowery, is filled with Chinese families and knowing New Yorkers. Some of the dumplings on the cart may seem a bit weary, but soon fresh tidbits are making the rounds—crisp, hot bean-curd rolls, little shrimp patties coated in spikes of taro, sizzling fried dumplings, and stuffed peppers from a rolling stove. "I could have pigged out on that cart alone," the Rocky Mountain Sybarite confesses. Sweet fried pork is a sugar shock, but I'm eating it anyway. Only the bland boiled innards and squid disappoint. By the way, we've fed four to the bursting for $28.

The next time you are prowling around SoHo or Canal Street and need a quick, delicious fueling, head for **Bo Ky,** where a $2.75-to-$3.50 bowl of soup is easily a meal. I vote for No. 19, slices of beef and tripe and onion rings with soft flat noodles in a cosmic broth. Curried chicken-rice-noodle (No. 10) with lemongrass, eggplant, and meaty bird on the bone is not for the fainthearted. It is dynamite hot. Just right for me.

Photograph ©1987 by Frederick Charles.

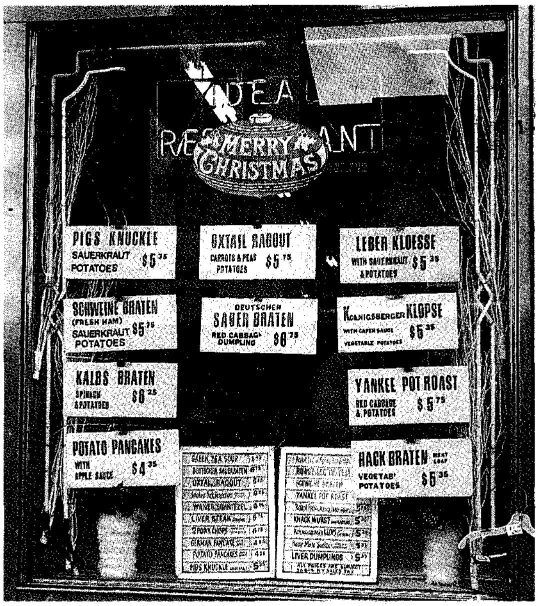
■ *What's new that you love?*

I'M HIGH ON **Melrose,** SLIGHTLY DOWDY IN ITS SUBTERRANEAN floor-through on Barrow Street. You have to walk through the kitchen hubbub and cross the Astroturfed garden to get to your slightly cramped booth, but I find all of this a welcome relief from architectural declamations. And Richard Krause, who cut his teeth at Spago and Chinois on Main before bringing the California faith to Batons, is better than ever on his own. Look for nut-brown potato-pancake perfection with crème fraîche and caviars, lamb chops with savor, wok-charred scallops, fast-seared foie gras, miso-touched salmon, near-raw bluefin tuna set off by mango-tomato-and-green-onion sauce... provocative sophistication and wonderful desserts—brown-butter raspberry tart and luscious ricotta cheesecake and couturier chocolate mousse.

Mezzogiorno, the seedling of Mezzaluna, is cleverly installed in what was the Soho Charcuterie, with artwork in Lucite boxes (I bumped my head twice). Locals are already rubbing vertebrae with chichi dilettantes from uptown, exclaiming over minestrone—"a real bowl of soup"—risotto pancakes, garlic-steeped crostini with a rainbow of roasted peppers, gummy little gnocchi, and excellent tagliolini tossed with shrimp and radicchio. Pizzas are pitiful.

■ *Have all the grand French restaurants gone berserk on pricing?*

Le Chantilly IS A SEA OF SANity with an evening prix fixe of just $37.50. There's a new look—pistachio and fancy—now that Camille Dulac (having sold his share of La Gauloise) is allied with Roland Chenus, the last chef of the old Pavillon. Chenus's classical technique graces what may be the best pigeon in town, fragrant fish soup and stew, lobster kissed with Thai herbs, and confit of duck with plums. When you long for calm and space, think of Chantilly.


IDEAL
RESTAURANT
MERRY CHRISTMAS
PIGS KNUCKLE SAUERKRAUT POTATOES $5.35
OXTAIL RAGOUT CARROTS & PEAS POTATOES $5.75
LEBER KLOESSE WITH SAUERKRAUT & POTATOES $5.35
SCHWEINE BRATEN (FRESH HAM) SAUERKRAUT POTATOES $5.75
DEUTSCHER SAUER BRATEN RED CABBAGE DUMPLING $6.75
KOENIGSBERGER KLOPSE WITH CAPER SAUCE VEGETABLE POTATOES $5.35
KALBS BRATEN SPINACH & POTATOES $6.25
YANKEE POT ROAST RED CABBAGE & POTATOES $5.75
POTATO PANCAKES WITH APPLE SAUCE $4.35
HACK BRATEN MEAT LOAF VEGETAB' POTATOES $5.35

HEARTY AND CHEAP

The Ideal's potato pancakes are almost as good as Grandma's.

■ *What about good old-fashioned pot roast? Who does it well?*

A COW FINDS ITS PROUDEST MOMENTS IN THE BOILED beef flanken with mushroom-and-barley gravy at **Sammy's Roumanian Steak House** (a must, along with Leo Rosten's *The Joys of Yiddish,* for anyone curious about the native customs of New York). And boeuf à la mode (Maman's pot roast) is a winter ritual at the **Café des Artistes,** where the chef, André Guillou of Brittany, bows to American taste by serving it with celestial mashed potatoes. New this winter—pot roast with gingersnap gravy.

■ *Where do you take out-of-town friends for brunch?*

IF I'M RUDELY DEPRIVED OF MY LANGUOROUS SUNDAY breakfast in bed by the need to feed beloved barbarians, I go traditional. Hopelessly smitten with the view of Manhattan from high up or afar, I shepherd my kin to **Windows on the World,** the **River Café,** on a **World Yacht** brunch cruise, or to the **Café des Artistes,** where the sunny frolicking nudes in the Howard Chandler Christy murals offer bucolic balm.

A horse-and-buggy ride to the **Tavern on the Green** is equally classic. Sitting beside a sun-warmed window, looking out at Warner LeRoy's fairy-tale glass pavilion from the Chestnut Room, we are so dizzied by the dazzle of treasures plopped about, it's easy to miss the truly precious Tiffany panels and the graceful Currier & Ives prints. Still, it's clear that the new Parisian import, chef Georges Masraff, is making his mark. Now added to the Tavern's always superior bread and indulgent desserts is a detectable hint of Masraff in delicate wild-mushroom ravioli afloat on a buttery puddle, grilled marinated salmon touched with lemon and orange, warm shrimp with leek, elegant eggs Benedict, and tangy poached eggs in red wine. Give in to poached-pear-and-pistachio-ice-cream gratin, plus tremulous crème brûlée, and you'll need a two-horse carriage to cart you away.

By the way, **Petrossian** has just discovered the American brunch tradition and is doing foie gras on French toast, plus the usual enticements with caviar and the house's savory smoked wild salmon.

■ *Where can I go for old-fashioned German cooking?*

THE POTATO PANCAKES OF your dreams—almost as good as Grandma's—are waiting at **Ideal**'s crowded counter or one of six tables in the shabby, battered rear. The frenzied short-order cooks—each has six arms—have been here forever, flipping giant farmer's omelets (bacon, onion, potatoes) in ancient iron pans. For a couple of bucks, get a meatball sandwich. The meat loaf is good, too, with red cabbage or sauerkraut. I even like the leaden potato dumplings. If you don't wipe your plate clean, the waitress may scold you.

■ *Aren't you embarrassed to love Le Cirque? It's so chichi.*

I AGREE IT'S A CIRCUS, BUT I DO FIND IT AMUSING. AND IT'S not really as decadent as it looks, not when the ladies who lunch include Beverly Sills, Barbara Walters, Liz Smith, Gerry Stutz, and Iris Love—working women all. Padrone Sirio Maccioni is a wild-animal trainer, getting all those tigers and social lions to purr, the crème brûlée his catnip.

The word is that **Le Cirque** is distinctly déclassé after dark. Poor Marcello Mastroianni, so happily déclassé tonight. And me loving an astonishing carpaccio of tuna, cunning layers of scallop and truffle "in black tie" with an intoxicating perfume, the showers of white truffle that Sirio scatters with such abandon, foie gras in varying guises, sea bass roasted in a crisp potato crust or tuna barely warm at the core, and the mythic pot-au-feu that alternates with bollito misto at lunch every Thursday.

Maccioni is a restless, driven perfectionist, a master host, wildly extravagant—see his new $125 service plates and the *faux*-marble china that frames the exquisite desserts. In his new chef, Daniel Boulud, Sirio has a star. The kitchen has never been better.

Photograph by Kenneth Chen.

SOCIAL-LION TAMING

Sirio Maccioni (right) has a star in chef Daniel Boulud. The kitchen at Le Cirque has never been better.

■ *Is there some delicious trend in restaurants you've not yet written about?*

DESSERT. THE KNOCK-'EM-DEAD DESSERT IS BECOMING an irresistible menace. Chocolate boxes filled with caramelized baubles, arabesques of fondant, and marzipan flirtations are flaunted, not just at fancy purlieus like **Le Cirque** and **La Côte Basque** or at **Tavern on the Green,** but at **Melrose, Montrachet,** the **Gotham, Sofi, Arcadia.** A new generation of *confiseurs* are having their way in chocolate.

Perhaps the most exciting new talent in town is Kurt Kettmann, the 31-year-old *pâtissier* at the **Manhattan Ocean Club.** The baskets sculpted in chocolate holding cookies are his. The rich savor of caramelized apple plays against perfect Calvados ice cream on his apple tart, and his hot-fudge sundae in a walnut-brittle cup could break your heart.

Kettmann, a dishwasher at seventeen, studied at the New York Restaurant School and worked at La Gauloise before Manhattan Ocean Club chef Steve Mellina recruited him. Last winter, boss Alan Stillman sent Kettmann off for total immersion in chocolate at a factory in the Swiss Alps; then he majored in petits fours at Lenôtre's academy outside Paris. The great pastryman Albert Kumin is his American mentor.

■ *Is it possible to have a spectacular dessert—just dessert—after the theater?*

IF YOU COME LATE AND THERE'S ROOM, YOU ARE WELCOME at the **Manhattan Ocean Club** and the **Post House** for dessert and coffee, cognac, or champagne, as well as at **Montrachet** (ask for the caramelized banana tart or fresh-date feuilletage), **Arcadia,** and **Melrose.** The **Four Seasons** will serve you from ten to 11:15 in the Grill Room. **Sofi's** countrified "veranda" is perfect for dessert. And **Chez Louis** discounts some champagnes after 10:30. Try the fruit of the season on splendid nut-studded pastry, or a giant ice-cream-cookie sandwich for just $2.50.

If there are no tables free at the **Gotham,** they'll seat you in the bar for dessert and coffee or a flute of champagne. Even **Le Cirque** offers a raid on the dessert cart (except on rare evenings when too many late dinners are booked); just call ahead. "We always make too many desserts," says Sirio. "It's a pleasure."

■ *I want adventure at a pittance, never mind the décor.*

THE **Afghan Kebab House** does charcoal-grilled lamb at truly modest tariffs. The Southeast Asian soup kitchen **Bo Ky** does robust food at bargain-basement prices. And **Sylvia's** spicy ribs and mythic down-home breakfasts still make the gentlest dent in your allowance.

Brave the **Jamaican Hot Pot Restaurant.** It's quite a trek to this friendly, simple storefront—but if four of you share the cab, you can still keep the tab fairly painless. Corn bread and a choice of two vegetables—spicy collard greens, fried plantains, sweets, macaroni and cheese—come with dinner. Try juicy oxtails, wonderful pot roast and beef short ribs, curried goat stew, and exceptional fried chicken, deftly seasoned and crisp, great with real French fries ($6 to $6.50). And sample the sweet carrot, mango, or sorrel juice. Sandwiches start at $2.50.

■ *Where do you go on the Upper East Side?*

Ciaobella IS STILL KICKY AND AMUSING, A BUZZING hive for the local brat pack. Stop by for a Bellini at the bar. Then go latish to **Vico,** a noisy little storefront, also jam-packed, for supper—warm smoked mozzarella with an oil-swizzled wilt of radicchio, a tangle of deep-fried zucchini, soul-warming polenta, then spicy penne puttanesca or spaghetti wreathed in radicchio with shrimp and garlicky olive oil, or the veal chop malfatti, served under a melt of mozzarella with chopped tomato and arugula.

Grown-ups with money and a hunger for surprises will be happy at **Annabelle's,** where Terrance Brennan, a former saucier at Le Cirque, does butternut-squash soup with a shock of Roquefort and walnuts; ricotta-stuffed ravioli in herb butter with capers, chanterelles, and marrow in a deep sticky glaze; duckling with celery-root purée—not sublime, but quite good. Plus tempting desserts. All this in a brown-beige-and-copper setting with silly little silk-screened waiters scampering about.

Designer Adam Tihany's love affair with Venice and its magical glass is on display at **Remi,** where sardined-in fans favor the pastas—shell-like conchiglie in a sausage-and-fennel sauce, fusilli heady with the tang of smoked bacon and grilled radicchio in fresh tomato sauce. Friends of the house sip grappa from one-of-a-kind Venetian goblets.

Irresistible extras like Gorgonzola garlic bread can inflate the tab at **Giancarlo,** Gianni Uzielli's good-looking new depot

Photograph by Dmitri Kasterine.

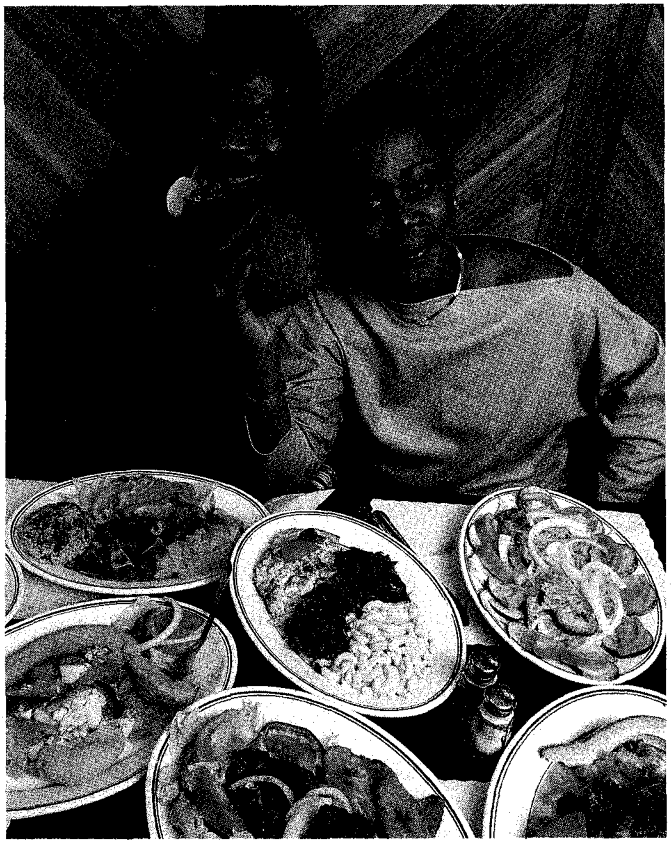
with its pretty pottery pitchers and outsize plates. But excellent Caesar salad and half-orders of pasta—penne with bits of peppery sausage, arugula, and olive in tomato cream, or gnocchi alla parigina (potato dumplings tossed with snails, shiitakes, and garlic-scented butter)—are $9 or less, and one evening's special seafood platter and grilled quail with Gorgonzola polenta are not only delicious, but each might easily feed two.

■ *I'm about to drop from exhaustion at Bloomingdale's. Where can I go for a fast snack?*

I often collapse at the **Arizona Cafe,** where a blackboard lists the day's deftly seasoned offerings—hearty pinto-bean soup or chowder bursting with corn and potato and grill-charred scallops, hacked chicken with coleslaw in poblano mayonnaise, skirt-steak strips in tortilla, fried calamari with tomato-cumin sauce. With a glass of wine and a taste of exotica, my strength returns and I'm back to the front. I shop, therefore I am.

■ *Where are all the pretty ficklettes now?*

Cafe Society, the **Canal Bar,** and **Cave Canem**—where ancient Roman recipes are served in what was once a bathhouse—are the season's steamiest. **China Grill** is on the radar, too. The lure? Witty and spiffy design in a splendor of space, plus a borrowing of Wolfgang Puck's Chinois on Main cuisinary East-West merger at the grill and in the wok.



UPTOWN ADVENTURE

Yvonne Richards dishes up spicy down-home cooking at the Jamaican Hot Pot.

Photograph by Kenneth Chen.

■ *It's our turn to entertain my spoiled in-laws. Help!*

Take them home again to Armando Orsini. They'll surely applaud what he's done to their beloved, departed Quo Vadis—the flattering peach glow, the Italian-villa feel of the new **Orsini's.**

That perfume you smell is money. For the green spent on manicures alone, you could feed a family for a week (and that's just counting the manicured men). If I were wearing the gold bracelet sported by the gent on my left, I'd need a brace to hold up my arm. And names. Tonight, we have Swifty and Mica and Chessy. Your in-laws will be blowing kisses everywhere.

You don't have to suffer watery peppers with mozzarella or sliced raw mushrooms and radicchio dry as hay or a listless veal milanese. Stick to risotto—a bit salty but very good—fine lamb, or luscious pillows of polenta with excellent calf's liver. Armando Orsini is a graceful host, stopping by, lingering just long enough. At the next table, two blondined wives whip out their Art Deco compacts in unison, as if on cue, to repair damage already smoothed by ingenious surgical tucking.

Do I seem overly negative? Know that Orsini's is hot... hot enough to melt the waxworks.

■ *Isn't the Rainbow Room strictly for tourists?*

Not anymore. New Yorkers who love to ballroom-dance never really gave up playing Fred and Ginger high in the sky over Manhattan. But now everyone with the price of a nightcap will want to zoom to the top of the RCA Building to see what Joe Baum and crew and tons of money have wrought.

Is the city ever more beautiful? Now the breath-stopping view is handsomely framed. The intimate Promenade bar sails like a ship over the city, hopelessly romantic. And the classic Hollywood aura of the dining room has been respectfully dusted off. The dance floor turns. Lights fade and flare. The staff wears a vintage look and the tables are skirted in silver lamé.

As homage to the old and a lure to the young, the menu offers a section devoted to "dishes with caviar" and sets classics—lobster thermidor, fillet of sole Marguery, tournedos Rossini, baked Alaska—alongside contemporary notions. Private club by day, public playground from 5 P.M., the reborn **Rainbow Room** is a delightful Christmas gift to the city. Isn't it nice to have a Rockefeller or two in the family?

■ *Is there a restaurant curse on the Upper West Side?*

It's true the sidewalks are paved with feederies, few worthy of a fussy mouth. My nights off duty, I head for the **Shun Lee Cafe** for dim sum, exotic soups, divine eggplant. And it's a thrill to have **Coastal** on Amsterdam (take earplugs), with its biscuits, delicious fried chicken, and fine seafood. **Cameos'** ambitious kitchen (in a pleasant walk-up near Lincoln Center) turns out sparkling pastas, savory lamb, carefully cooked fish, happily decadent desserts. **Baci,** in a storefront with witty Milanese touches, does Sicilian classics like pasta with sardines and raisins. Good food at humane prices.

■ *Who does the great steaks?*

Among the best I've tasted this season are the grilled sirloin at the **Gotham,** served with deep-fried shallots and a marrow flan, and the "stolen Cajun rib steak" at the **Post House**—a tender colossus, heady with garlic and spicings.

The tasty aged sirloin and prizewinning cellar of grand American reds at **Sparks** satisfies my carnivorean cravings. I also love the tender, meaty Romanian tenderloin at **Sammy's** and the Brobdingnagian side-of-cow-for-two at **Chez Louis.**

■ *Where can I go to feel I'm in Italy?*

Da Umberto, FROM THE FAMILY THAT CO-OWNED Cent'Anni, is a bit spare, but the appetizer display beckons and Umberto Assante never stops talking Italian at you as long as you keep nodding.

Say "*sì*" to his earthy ribollita soup, the mixed antipasto (but beware uncooked porcini), his peasanty rigatoni with beans, tomato, and basil, the veal chop with cognac, and the vino novello that tastes as fruity as it smells.

■ *Where would you go for Indian food?*

INDIA HAS SPOILED ME FOR MOST INDIAN FOOD OUT OF situ. Two years ago, the Taj Hotels invited a gaggle of French culinary stars (and a Belgian and German, too) to learn how to cook Indian, and I tagged along. The myriad regional styles and perfumes were astonishing whether we ate in hotel dining rooms, in the markets, or on the floor at the Maharajah of Jaipur's castle.

But now I've found the infinite variety of **Dawat,** inspired by the home-style cooking of actress Madhur Jaffrey, teacher and cookbook writer. Since most everything on the vast menu sounds delicious, I use her name on a dish as a guide, starting with her bhaja—ethereal floats of battered spinach leaves and potato skins fried crisp. Both bhel poori (chips and noodles in sweet, sour, and hot chutneys) and dahi aloo poori (more of the same with potatoes and chick-peas) are good to share, too.

I could make a meal of just these, the lentil soup, cooling yogurt raita, the pickle that tastes like a cedar closet, and the house breads—lamb-stuffed keema nan, onion kulcha, fruit-and-nut-studded nan-e-dawat, and puffs of poori. But then I'd miss Madhur Jaffrey's exquisite parsi fish painted with coriander and steamed in a banana leaf. Tamarind-spiked baked eggplant and chick-peas simmered with pomegranate are favorites, as are the kashmiri chicken cooked in gentle coriander-flecked yogurt and the home-style baby goat. Carrot halva tastes like Gerber's toddler food, but kulfi, Indian ice cream, and Jaffrey's rice pudding are surprisingly good. As is the service.

■ *Where should we eat downtown?*

I LOVE THE ANTIPASTO MISTO, THE HOUSE-BAKED TUSCAN bread (oozing garlic or not), the porcini'd risotto, impeccable lamb roasted with rosemary-flecked potatoes, the superlative grilled veal chop—and even dessert—at **Barocco.** So noisy—and still hot.

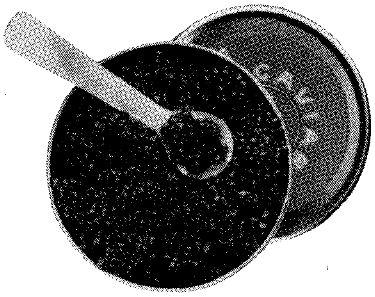
Friends tell me the bustling bistro **Provence** lives up to my plaudits. Try the fish soup, goat cheese grilled on country bread, and steak with pommes frites.

Montrachet does cartwheels to please, and loyalists insist it is as good as ever (since David Bouley's wrenching abdication). Ask for the vegetable terrine with just a winning note of goat cheese, seafood in a saffroned sauce, baby pheasant enlivened with olive and orzo, or a homey roast chicken with sweet cloves of garlic and butter-drenched mashed potatoes. A knowing wine list, luscious desserts, and Drew Nieporent dressed like a cat burglar in black, fussing discreetly, make Montrachet worth the trek.

Rakel is a grand café with grand aspirations—graceful, generous with space—and talented Thomas Keller at the stove earning raves for his near-sashimi roasted tuna, his gentle touch with sea creatures, tenderest lobster under a disk of crisp fried noodles. I've withheld my praise, finding taste levels sometimes too low for prices so high, but Rakel has a following that obviously disagrees. ■

WHERE TO FIND THEM

Afghan Kebab House, 764 Ninth Avenue, near 51st Street (307-1612)
Annabelle's, 1294 Third Avenue, near 74th Street (772-8100)
Aquavit, 13 West 54th Street (307-7311)
Arcadia, 21 East 62nd Street (223-2900)
Arizona Cafe and **Arizona 206,** 206 East 60th Street (838-0440)
Baci, 412 Amsterdam Avenue, near 79th Street (496-1550)
Barocco, 301 Church Street (431-1445)
Bo Ky Restaurant, 80 Bayard Street (406-2292)
Brive, 405 East 58th Street (838-9393)
Café des Artistes, 1 West 67th Street (877-3500)
Cafe Society, 915 Broadway, at East 21st Street (529-8282)
Cameos, 169 Columbus Avenue, near 67th Street (874-2280)
Canal Bar, 511 Greenwich Street (334-5150)
Cave Canem, 24 First Avenue, near 2nd Street (529-9665)
Chez Louis, 1016 Second Avenue, near 54th Street (752-1400)
China Grill, 60 West 53rd Street (333-7788)
Ciaobella, 1311 Third Avenue, at 75th Street (288-2555)
Coastal, 300 Amsterdam Avenue, at 74th Street (769-3988)
Da Umberto, 107 West 17th Street (989-0303)
Dawat, 210 East 58th Street (355-7555)
Extra! Extra!, 767 Second Avenue, at 41st Street (490-2900)
Four Seasons, 99 East 52nd Street (754-9494)
Giancarlo, 1378 Third Avenue, near 78th Street (734-0005)
Gotham Bar and Grill, 12 East 12th Street (620-4020)
Home on the Range, 135 Third Avenue, near 15th Street (995-2933)
H.S.F., 46 Bowery (374-1319)
Ideal Lunch and Bar, 238 East 86th Street (535-0950)
Jamaican Hot Pot Restaurant, 2260 Seventh Avenue, at 133rd Street (491-5270)
John Clancy's, 181 West 10th Street (242-7350)
La Côte Basque, 5 East 55th Street (688-6525)
La Tulipe, 104 West 13th Street (691-8860)
Le Bernardin, 155 West 51st Street (489-1515)
Le Chantilly, 106 East 57th Street (751-2931)
Le Cirque, 58 East 65th Street (794-9292)
Manhattan Ocean Club, 57 West 58th Street (371-7777)
Melrose, 48 Barrow Street (691-6800)
Mezzogiorno, 195 Spring Street (334-2112)
Montrachet, 239 West Broadway (219-2777)
North Garden Restaurant, 24 Pell Street (385-1668)
Orsini's, 26 East 63rd Street (644-3700)
Oyster Bar, Grand Central Terminal, lower level (490-6650)
Petrossian, 182 West 58th Street (245-2214)
Post House, 28 East 63rd Street (935-2888)
Provence, 38 MacDougal Street (475-7500)
Rainbow Room, 30 Rockefeller Plaza (632-5100)
Rakel, 231 Varick Street (929-1630)
Remi, 323 East 79th Street (744-4272)
River Café, 1 Water Street, Brooklyn (718-522-5200)
Sammy's Roumanian Steak House, 157 Chrystie Street (673-5526)
Shun Lee Cafe, 43 West 65th Street (769-3888)
Sofi, 102 Fifth Avenue, near 15th Street (463-8888)
Sparks Steak House, 210 East 46th Street (687-4855)
Sylvia's Restaurant, 328 Lenox Avenue, near 126th Street (996-0660)
Tavern on the Green, Central Park West at West 67th Street (873-3200)
Vico, 1603 Second Avenue, near 83rd Street (772-7441)
Windows on the World, 1 World Trade Center (938-1111)
World Yacht Cruises, Pier 62 at West 23rd Street (929-7090)



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The Real 'ANNA'

THE TRUTH BEHIND THE HIT FILM • BY ELLEN HOPKINS

IN THE NEW MOVIE *Anna,* A RAVAGED blonde, once Czechoslovakia's biggest film star, is living in a Manhattan walk-up tenement. Reduced to bit parts in Off-Off Broadway plays, barely getting by on alimony from her failed marriage to a famous Czech director, Anna takes in a compatriot, a penniless girl who appears on her doorstep one day with a suitcase full of photos from Anna's glory years. Within months, the girl, played by model Paulina Porizkova to Sally Kirkland's Anna, has charmed her way into a starring movie role—taking with her Anna's friends, her lover, and the details of her tragic past, which she trots out in TV interviews and on talk shows.

The movie has been called an Eastern European twist on *All About Eve* and has gotten an unusual amount of attention for an independent production by a fledgling director. But what none of the reviews or articles has mentioned about this tale of émigré hopes and betrayal is that it happens to be true.

A year and a half ago, director Yurek Bogayevicz approached a woman named Elzbieta Czyzewska about making a movie. Elzbieta had once been the most famous actress in Poland—the Polish Marilyn Monroe, some critics had called her. Her personal life had been no less spectacular. For many years, she had lived with celebrated Polish director Jerzy Skolimowski. She married glamorously. She became part of an artistic jet set.

But times had changed, and now Elzbieta was living in a walk-up tenement on the Lower East Side, supported by alimony from a failed marriage, doing occasional parts in Off-Off Broadway plays.

Bogayevicz was familiar with some of the particulars of Elzbieta's life—most Poles in exile are. He wanted, Elzbieta says, to make a movie about her and asked if she would consent to play herself. She agreed, and Bogayevicz spent days talking to her, following her around with a camera. Then a script was written—focusing on the one incident in Elzbieta's life she most wanted to forget.

DOUBLE TAKE: *Kirkland, Porizkova in* Anna.

In 1982, a young Polish actress named Joanna Pacula appeared at Elzbieta's apartment, asking for shelter. Elzbieta obliged, made some introductions, and within a few months, Pacula had the female lead in *Gorky Park.* The relationship turned messy, words were exchanged, and Pacula moved out. Today, the two still do not speak.

Elzbieta says she asked for revisions in the script of *Anna,* which "I assumed, in my grandiosity, would be made." They weren't. Instead, Elzbieta found herself watching a movie about herself—reborn as a Czech and played by an American actress. In return, she got an undisclosed sum of money (most of which went to legal expenses) and "appreciation for [her] contribution" in the film's credits.

"Bogayevicz," says Elzbieta, "did to me what that young lady does to Anna in the film. He stole from my life."

How much of the movie is based on Elzbieta's life? According to Zanne Devine, a producer of *Anna,* "The movie isn't about Elzbieta at all. Elzbieta's connection to the film is that Yurek offered her the role of Anna, which she didn't want." (Elzbieta denies this, saying that there was no point at which she turned down the part.) Devine explains the money that changed hands and the credit as

Émigrée actress Elzbieta Czyzewska says Anna is based on her life.

PHOTOGRAPH BY JAMES HAMILTON

HOT TOPIC: *"There was no question that* Anna *is the story of Elzbieta and this young actress," says one Pole. "Ten thousand scripts were being written about that tale. It was the strongest gossip of the time."*

"thanks for the discussions Elzbieta had with Yurek when we thought she'd be playing the role."

But talk to any Pole who's met Elzbieta and you'll hear a different story. Marysia Konwicki, daughter of renowned Polish writer Tadeusz Konwicki, says, "There was no question that *Anna* is the story of Elzbieta and this young actress. There were 10,000 scripts being written about that tale. The only question was who would be the first one to finish and make the film. It was the strongest gossip of the time, for everyone talks of Elzbieta."

Nor was it the only time such gossip resulted in a movie or a play. "Always something is happening because of Elzbieta," says Konwicki. "She is like a boiling pot—everyone is transformed through her. Always there has been the myth of Elzbieta."

ELZBIETA CZYZEWSKA IS A WOMan of a certain age who could play, with little aid from makeup, almost any character from 30 to 50 onstage. A Polish magazine cartoon shows her as the many-headed Hydra, an actress who could assume any part. Her figure is slight, her features neat and small, but once she speaks, her hands slicing at the air, she takes up more space than seems humanly possible. There's a grandeur to her—seen most clearly against the backdrop of her apartment, a doll-size dwelling so chock-full it would take years to absorb all that went into the making of it.

It's impossible to take more than two steps without stumbling over some icon from Elzbieta's past. A simple attempt to see the Empire State Building, which is visible from her window, becomes an expedition of crawling across mounds of furnishings: A table of beaten brass butts against a chair smothered in tapestry, balanced by a chinoiserie daybed overshadowed by a samovar hung with lace. Strings of pearls drip from age-stained wall sconces. Tattered antique dolls are suspended next to the spectacular view. Elzbieta's solution to holes in her crumbling plaster walls? Cover them up with dusty velvet roses. It's the *House & Garden* version of Miss Havisham's, an exquisite—if cramped—set for a play, a fact that Elzbieta is keenly, ironically aware of.

"It's a place for decrepitude, right?" she says, gaily rolling her *r*'s.

It's impossible for Elzbieta to utter a single prepackaged phrase. When I arrive late for our first meeting, full of feeble excuses of traffic and no taxis, she waves her arm grandly, as if to sweep away the messiness of my explanation.

"I, too, cannot be late with dignity," she says. "Always I involve the broken leg of my grandmother."

Irony is stamped on everything she touches. And what's most ironic, of course, is finding this "myth" of Poland living here and in this way.

Anyone who was in Poland in the sixties, according to more recent émigrés, remembers her debut. Novelist Jerzy Kosinski, who left in the fifties, says his mother used to send him letters berating him for having missed it.

"My mother was a theater freak," says Kosinski. "Her letters would say, 'Of all the things you've missed in Poland, you've missed the Polish Sarah Bernhardt.' My mother was a very critical woman; she had very seldom a kind word to say about any theater person. But she saw everything that moved upon the stage and, most especially, anything with Elzbieta."

Critic Jan Kott, who was the leading reviewer in Warsaw at the time, says, "Of course, Elka [a diminutive of Elzbieta] was a legend. She is still a legend. It is always the story of this Person. One can hate her, one can be in love with her, but one can never forget her. Anyone would tell you she had the most beautiful breasts in Poland. One failure after another failure, but always Elka remains this Person."

When Elzbieta appeared in *Medea,* Kott wrote, "Elzbieta Czyzewska is herself the whole chorus of a Greek tragedy."

"For it is a sad story, finally," he says. "She left Poland at the top of her artistic career to marry this journalist."

IN 1965, *Polityka,* POLAND'S EQUIVAlent of *Time,* ran a picture of Elzbieta on its cover, captioned PRIDE OF HER GENERATION. That same year, David Halberstam, back from his Pulitzer Prize–winning tour of Vietnam, became the Warsaw correspondent for the New York *Times.* Shortly after his arrival, Elzbieta opened in Arthur Miller's *After the Fall.*

The play, Miller's thinly disguised account of his marriage to Marilyn Monroe, was much more than just another theatrical event. Miller himself showed up for the previews. "Elzbieta seemed perfect for Maggie [the Monroe character]," says Miller. "The same intensity, the same insecurity. Everything she said came from the heart—and seemed to embarrass her at the same time." Halberstam interviewed her.

Censors were edgy because of Miller's allusions to the American Communist party. The play, however, is remembered by Poles not so much for its depiction of the McCarthy era as for getting away with the first nude scene on the Polish stage. Maggie opens her robe at one point, giving the audience a glimpse of her naked back. Elzbieta, conforming to Polish decency laws, wore underwear beneath her robe throughout the previews. The other actors teased her about this, daring her to do the scene as it was written. Finally, she agreed.

"But not just for you guys," she said. "I'm doing it for the censor, and he's going to approve."

Elzbieta banked on the fact that the censor would be so preoccupied with Miller's polemics that he wouldn't notice a naked woman onstage. She was right, and the play opened, nude scene intact, with the censor's stamp of approval.

That night, a ball was held. Warsaw in those days was like Vienna before the war, with balls every Saturday night during the winter. It was only natural that the *Times*'s Warsaw correspondent should be there. And that the star of the most controversial play in Poland should dance with him. The only hitch was language: Neither spoke the other's native tongue. So they waltzed to the accompaniment of fits and starts of French.

"I am wearing a white lace dress and having this additional touch of, you know, *She just opened in a play,*" Elzbieta recalls in self-mocking awe. "Meanwhile, there is this tall, beautiful man. You can show yourself and your dress against him so much better. I spend the whole evening dancing with David, listening to him telling me constantly the stories of jungles and vegetation covering up this and that. I remember people making fun of him because he was wearing heavy-duty snow shoes with the black tie. And the whole reaction of me was, *This* was the way Man is supposed to be.

"But when I look back, I see how these characters were moved about. I am in Arthur Miller's play. Are you telling me I am *not* going to fall in love with this guy who is a tall American Jew, a writer with glasses?

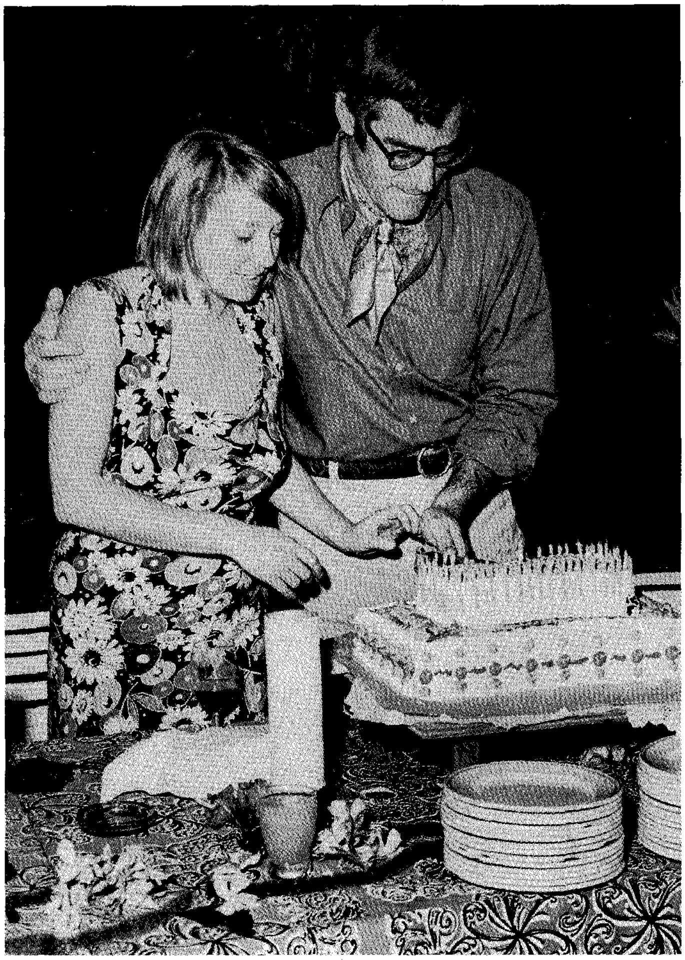
"And David, the hero from Vietnam who defies authority to get the story—is there any question that he will marry the Sweetheart of Poland [with a scornful twist of her mouth, she utters a phrase that was one of her epithets], against all wishes of the secret police, and get himself expelled to become a piece of news?"

Both characters played their parts accordingly. A few months later, on their wedding day, Elzbieta received the Zlota Maska (Golden Mask), then the most coveted acting award in Poland. The marriage was announced at the awards ceremony—without any mention of the groom's name. Anti-Semitism had become the fashion again in Poland.

"Soon enough," says Elzbieta, "David writes something and gets himself expelled." Elzbieta's situation was no less tenuous. In the year she was proclaimed the most popular actress in Poland, she was offered a single part.

The solution, clearly, was to leave. Halberstam had plenty of connections back home; it seemed only logical that once Elzbieta had mastered English, she could resume her career in the States.

The parts were slow to materialize, but those early years in New York were glittering all the same. Elzbieta's experience as a Pole in exile was far from typical. Because Halberstam was who he was, Elzbieta became an instant insider. She became a personality at Elaine's. And every Pole who passed through New York knew the door was open at the Halberstams' Eastern European crash pad. Elzbieta has a souvenir from that time, a black patent-leather handbag plastered with a sticker from Robert Kennedy's campaign: It's signed XXOO, BOBBY.



OPPOSITES ATTRACT: *Elzbieta wed David Halberstam in 1965.*

"They seemed so beautiful together at first," says writer Nancy Weber. "The big, strong American who carried off this fragile beauty to freedom. It all seemed so romantic. But anything with that much romance... well, the movie ends."

AS DID THE MARRIAGE, which had become a stormy one. There were scenes at Elaine's. Elzbieta began to drink heavily (she has since stopped altogether). It wasn't until 1975, though, that the marriage was officially over. Many of their friends wished it had ended sooner, wished it had been possible for Elzbieta to return to Poland and pick up where she'd left off.

But it isn't so easy for an émigré to return. In 1968, Elzbieta decided to risk going back to Poland for the filming of *Everything for Sale* with director Andrzej Wajda (known for such classics as *Man of Iron*). Shortly after she arrived, an open letter appeared on the front page of a state-run publication, chastising Wajda for hiring her. Maybe this Mrs. Halberstam is a good actress, maybe she's not, the letter said. One thing, though, is certain: She is an immoral person.

Even the weather refused to cooperate. For weeks, filming was held up because the movie needed a snowy landscape and snow was late that year. Finally, it came. And as it fell, the secret police announced they wanted to interview Mrs. Halberstam. By the time the interrogation was over, the snow had melted. Because of such incidents, Elzbieta decided it would be better for all concerned if she left Poland.

This attempt to appease the authorities didn't prevent a strip search at the airport. "The same woman who will ask you for a photo for her daughter who loves you so much in the movies," says Elzbieta, "will put her finger where it does not belong. And whatnot."

Typically, Elzbieta chose to make a scene not over being searched but over one of the items airport officials had confiscated: a silk portrait of Mao Tse-tung that she'd planned to sew into a jeans jacket. She insisted on getting a receipt. The people detaining her finally realized that a receipt from the Polish government for a picture of Mao would be far more valuable in the U.S. than the picture itself. "So they give him back," says Elzbieta. "I'm given to bad taste at times."

She didn't return for thirteen years.

"So now anytime a Pole stays with us, I have to prove to them that this marriage is worth betraying the theater for," says Elzbieta. "Now that I have been redefined, I have this responsibility to Poles who have emigrated. I wasn't thrown in a bundle of laundry over the Berlin Wall, but that is the part I now am given."

In fact, Elzbieta did take a brief turn at dissident drama shortly after her marriage. Journalists Frederick and Barbara Ungeheuer were getting married in West Germany, and Halberstam was to be best man. But because Elzbieta was still a Polish citizen, she couldn't get a visa in time.

"Rather than miss the wedding," says Barbara Ungeheuer, "Elzbieta borrowed someone else's passport. So my meeting of her is this woman all bundled up in a scarf and glasses, making her illicit way into the Black Forest. Even then, she was so brave."

And there *were* a few roles besides those of a personal nature, including a hilarious bit as the klutzy maid in *Putney Swope*. There was a performance as Mrs. Lenin in the Broadway production of Tom Stoppard's *Travesties*. When Wajda came to the U.S. in 1974 and directed a series of plays at the Yale Repertory Theatre, he insisted Elzbieta be included in the company.

Theater people are full of stories of how Elzbieta transformed the way they think about acting. Jerome Dempsey was Meryl Streep's acting teacher at Yale during Elzbieta's stint there.

"We were all intoxicated by her, but no one more than Meryl," says Dempsey. "Everything about Elzbieta fascinated her—the way she talked, the way she used her hands, her trench coat. Then one night, I saw Elzbieta walking smartly home in that way she has. And smartly

MYSTERY: *Despite accolades, nothing seemed to jell. One part didn’t lead to another. No one seems to know quite why. Some blame what they see as a grandly self-destructive element in Elzbieta.*

behind her, doing the same walk, was Meryl.

“When I saw *Sophie’s Choice,* I had to laugh,” adds Dempsey. “Because I kept wondering what was there that Elzbieta had given to Meryl.”

Of Elzbieta’s portrayal of a madwoman in the Yale adaptation of Dostoevski’s *The Possessed,* Jack Kroll of *Newsweek* wrote, “The most remarkable acting is by Elzbieta Czyzewska as the ill-fated Maria Lebyatkin, the crippled, crazy girl whom Stavrogin has married on a bet. From this character Miss Czyzewska creates a terrible beauty.”

And after almost fourteen years, Robert Brustein, then head of the Yale Rep and now artistic director of the American Repertory Theatre, still remembers Elzbieta’s performance in that play vividly: “She had great depth of feeling, virtually a tragic depth,” he says. “I can still see her hands, her fluttering hands, and those staring eyes. She makes choices that are larger than life.”

Despite these accolades, nothing seemed to jell. One part didn’t lead to another. No one seems to know quite why. Some blame Elzbieta’s accent, which after twenty years in this country is still quite thick.

“What is so sad about this speech impediment,” says Elzbieta, “is that language then becomes a thing to be attacked rather than embraced and loved.”

Robert Brustein believes that Slavic actors have a harder time with English than any other émigré actors do. “And for some reason, the roles that tend to be available to them are always the same: émigré Slavs,” he says. “As you can imagine, there isn’t all that much call for that.”

Actor Olek Krupa, one of few exiled Poles who have managed to make a living in the theater, often calls Elzbieta to complain. “Again I must play a Russian spy” is his constant refrain.

Some blame cultural differences. The theater world in Poland is an entirely different proposition. You go to drama school and that’s that. Parts are doled out based on your academic performance. There are no auditions, no agents, no hanging around soda shops hoping to be discovered.

“That’s one thing about a Communist country if you are privileged at all—and well-known actors and writers are,” says magazine editor Klara Glowczewska, whose parents left Poland in 1962. “Oh, you’re poor by American standards, but you do have the better apartment, you do have the car. And because there isn’t the economic pressure you have here always, you can devote yourself to your art. Nights can be spent drinking and telling anecdotes, and there are love affairs and this and that. It’s perhaps amplified because you know there’s Russia across the border and here you are being so bad.”

STAR TURN: *A young Elzbieta on Polish television.*

Some blame what they see as a grandly self-destructive element in Elzbieta. “I think in some way she must not have wanted success all that much,” says one Polish friend. “She’d be famously rude to people who were in a position to help her.”

What’s perhaps most intriguing is that the matter of Elzbieta’s career should still, after all these years, be a matter for discussion among the Polish community.

“All the Poles in New York can talk about is ‘Can you believe how Elzbieta f---ed up yet again?’ ” says one. “That’s the other side of the myth of Elzbieta. She is in some way emblematic of what can happen to an Eastern European artist in this land. The question always is ‘What do you think will happen to Elzbieta next time?’ ”

SIX YEARS AGO, JOANNA PACULA provided the answer. It was a politically pregnant time in Poland. Solidarity had been crushed; Jaruzelski was in charge. The Poles in New York responded by “calling off” Christmas. Instead of the traditional celebrations, a large group would gather in Elzbieta’s apartment, the one she’d moved into after she and Halberstam got divorced. Money was tighter than it used to be, but Elzbieta’s aura was undiminished.

“It was still a big deal to get invited to Elzbieta’s,” says Klara Glowczewska. “Her parties were famous.”

“To the mind of people in Poland, it is that anybody comes to me, I will make one, two, three phone calls and everything suddenly is happening for them,” says Elzbieta. “Meanwhile, I am going downer and downer in the station of life, shedding a painting here, a couch there. Con Edison is defrosting my refrigerator, but still I have these names in my address book.” A number of Poles who’d been caught in transit during the military takeover found their way to those gatherings. One was Joanna Pacula.

Pacula had no money, no place to go. Elzbieta insisted that she move in. “She is miserable, she speaks no English. Of course, she stays with me; of course, she uses my clothes. I help in whatever way I can,” says Elzbieta.

“But when I look back at this character, I understand that she feels she must play the Little Match Girl. Constantly she must be helped. And when she finds that I cannot help her so much as the myth in Poland said I could, she must remove herself to a new situation where she again is the Little Match Girl and someone must rescue her.”

What happened is known only to the two women. According to Elzbieta, the day of their falling out, she had gone to sell a piece of tapestry to pay her electric bill. “We are starting a new life; we start by having the light,” she says. “I also buy with this money some buttons of peanut butter, which the young lady loves.”

But the new life began somewhat differently than Elzbieta intended. She and Pacula ended up screaming at each other, and Reese’s peanut-butter cups were hurled out the window, where they were left to melt in the rain.

"I'm easily given to histrionics," says Elzbieta, "given that it is my profession."

According to Pacula, "Nothing happened. People talk."

"Nothing has happened, but something has happened," says a Pole who has remained a friend of both women. "It is more of a psychological thing. This older actress finds a young actress who she thinks is the mirror image. Only the mirror doesn't act the way she wants it to. Some Poles see the outcome of this collision as Elzbieta's degradation and Pacula's fame and fortune. But Elzbieta has her success in her own way."

And certainly, Elzbieta's way doesn't follow a straight and narrow path. Try to talk seriously with her about success, and she flings her arm toward her fabulously ugly mutt, Halinka, saved from certain death in Poland in 1981, when the starving population would just as soon eat a dog as look at it.

"Halinka," says Elzbieta, "is the only one I know who has truly made it in this country."

"What is so fascinating—sad, when you live it—is the trouble one has with one's own fellow immigrants," says Barbara Ungeheuer. "When they make it big, they don't want you around anymore. It's always been true. It was true of Bertolt Brecht, who couldn't get things done here because Kurt Weill said, 'I now have offers with tremendous American types.' "

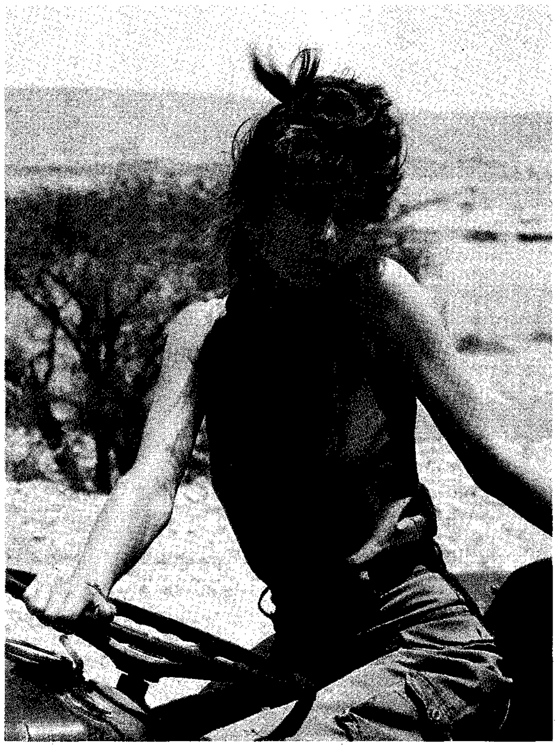
"It's ugly," says Klara Glowczewska, "but that's émigré politics."

WHEN JANUSZ Glowacki came to New York in 1982, he was an acclaimed international playwright, but he couldn't get an agent. Like so many other Poles, he turned to Elzbieta. She explained to him how a play is produced in America. She persuaded him to do a reading of his play *Fortinbras Gets Drunk* in Woodstock, New York—against his objections that work in a "provincial" theater would be a significant step down in the world. The reading was a success, and Glowacki was commissioned to write a work for Elzbieta and Olek Krupa. The result was *Hunting Cockroaches,* the story of a once-famous Polish actress who lives in a Lower East Side walk-up and can't get a job because of her heavy accent.

Elzbieta worked with Glowacki closely on the text. There are New York touches that a recent émigré couldn't have come up with—such as the reference to an art critic from Poland who's in the enviable position of waiting on tables at "an Italian restaurant at Second Avenue and 88th Street."

"I had to persuade Janusz that would be funny," says Elzbieta.

On opening night, Elzbieta said to director Larry Sacharow, "I'm so nervous, can I change my opening line to 'My name is Anka.... I'm a nervous wreck' "? The director agreed, and that's the way the play now reads. The reviews were outstanding, and after a season at Woodstock, *Cockroaches* moved to New York. And the part Elzbieta had created, the role of the Polish actress, went to Dianne Wiest. In a *Times* interview, a reporter asked Wiest if she, like Anka, would describe herself as a nervous wreck.



FOREIGN MODEL: *Pacula quickly made it to Hollywood.*

"It's always the same thing," says Nancy Weber. "People take what Elzbieta has to offer, and then they leave."

The pattern bewilders many. "One wonders what kind of country this is that it cannot come up with something for Elzbieta," says Jerzy Kosinski. "It is more than unfortunate that this country has never been hospitable to her. So much has been missed. I know of no one, *no one* at all, I would rather listen to than Elzbieta. She's walking drama, an inspiration to everyone who knows her."

Playwright John Guare acknowledges such inspiration as well. He credits Elzbieta for an entire cycle of plays—his *Lydie Breeze* series.

"I was walking along a beach in Nantucket, and I saw Elzbieta talking to her niece, who'd just come in from Poland," says Guare. "Elzbieta was gesturing passionately with her arm, and her niece was listening so intently that I wondered, *What* is she teaching this young girl? What is she passing on to her of life? I had to leave; all I could do was go home and write a play. It's a snapshot that's still in my head: Elzbieta in a long white dress, walking along the Nantucket surf. She owned the beach."

Elzbieta was cast as the Polish woman Guare wrote about in a workshop production of *Lydie Breeze,* but when the play moved to the American Place Theatre, the character had become Irish. The cast, naturally, was also changed.

"The American way of life, always you take," says Jan Kott. "It's a very pragmatic society, a very cruel society. And Elka can never be that. Still, an hour for good luck and she will make her career. She's not a young woman, unfortunately"—Kott pauses to suck with great enthusiasm on his cigarette—"but still she has a charm. I have been in love with her in some way I think all these years. How can I not be? Always she gives of herself. Whatever she have, she will give."

Her generosity is legendary. There are people who won't compliment Elzbieta on what she's wearing because they know she'll present it to them. She gives away everything as though it were nothing, even success.

Which is why, unlike the character of Anna, Elzbieta could never truly be called a victim.

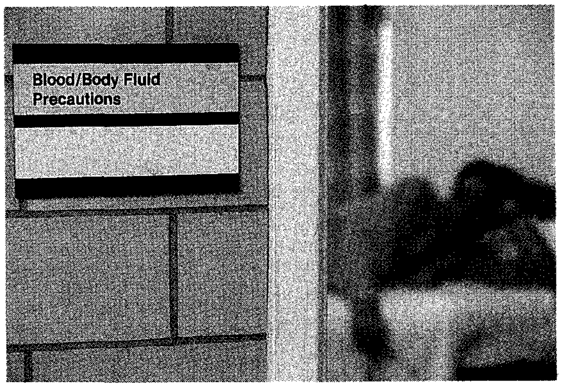
"Whatever fantastically depressing things have happened to her, she herself is not a depressing person," says Weber. "She's a triumphant soul. I remember, shortly after she married David, playing Scrabble with the two of them. She put down the word 'lien.' David said in a rather condescending way, 'Very *good,* Elzbieta, and do you know what it means?' And she said, ever so meekly, 'Yes, David, it's as in when you owe money and the bank leans on you to pay it back.' Even when it's just a punful wordplay that puts down the husband with the Pulitzer Prize, she triumphs."

As she does in her very un-American way of regarding her life with affectionate cynicism.

"I'm looking at that person I was," says Elzbieta. "I'm dancing with this man because he shows off my dress so nicely, and it's like walking in the mountains, whistling and knocking a little pebble in front of you because you're so joyful. And then that pebble goes down the mountain and starts an avalanche, and you find yourself descending with that avalanche and you say"—here, Elzbieta gives a rueful shrug—"I was *only* walking in the mountains. I didn't *mean* for that whole thing to happen." ■

Photograph by Milner/Sygma.

FEAR IN THE FOXHOLES



HEALTH WORKERS' ALARM ABOUT TREATING AIDS PATIENTS

BY LILLI SCOTT

A LARGE CANVAS SWING, suspended from a steel support, is moved into position over a hospital bed. Two workers who have donned plastic laboratory aprons and latex gloves take their places across the bed from each other, reach down, and embrace a limp, bony man. Gently, they place him in the swing and secure the fittings.

The steel support is wheeled away from the bed; the patient dangles in midair for a moment and then is lowered into a wheelchair. Only his eyes, moving slowly, signal that he is alive. They fasten on the nurse's aides as they go about their task, changing the stained bedding in the AIDS ward of a New York City hospital.

Countless times a day, health-care workers are no more than a breath's distance from an AIDS patient as they wash, shave, groom, and feed him and change his sheets—sometimes two or three times a day, since many patients are incontinent. "When I lift him," says one, "I'm almost kissing him."

LIKE THOUSANDS OF HOSPITAL staffers, Carol Williams*, a medical-surgical technician, shows up for her job working with AIDS patients and does what she has to do. But she is fearful, despite the fact that leading federal, state, and city health agencies attest that the virus that causes AIDS—the human immunodeficiency virus (HIV)—cannot be casually transmitted. The agencies stress that for infection to establish itself, there must be sexual intercourse, or a transfer of blood or other body fluids, or transmission from an infected mother to her child during pregnancy, childbirth, or nursing.

Carol Williams is suspicious of these assurances. "What they tell you, you can't take as gospel. They keep changing their minds," she says.

When she was assigned to a city municipal hospital's AIDS ward three months ago, Williams was given no special training in infection-control techniques. All she knew about the disease was what she'd learned from the hospital's AIDS-information video, which she had seen six months earlier.

"I thought I was taking AIDS home on my clothes," she says. "I thought just by working with AIDS patients and touching them, you could get AIDS. I was very worried that my family might catch it from me."

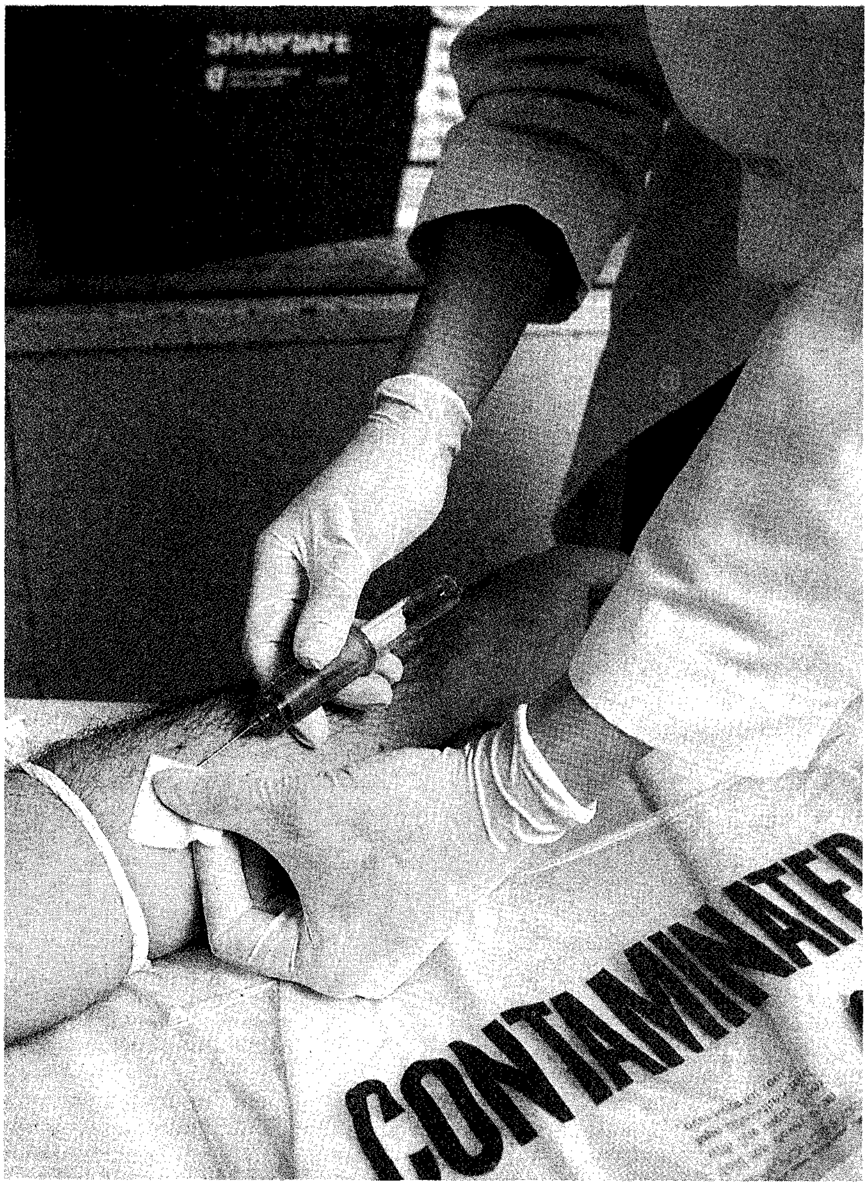
Williams taught herself about the risks of infection by "reading the paper, listening to the news, and talking to the doctors." Following her hospital's infection-control guidelines, she wears gloves when she is handling blood or body fluids—and a mask when a patient is coughing.

"I'm still worried about it," she says, "but now I'm a little adjusted, and I understand a little better. You just have to work with them and use precautions and pray nothing happens to you. At least I know what I'm working with. If you walk out of this ward and go to another unit, you don't know what's there. Here, I really protect myself."

Throughout New York City, doctors,

**Names marked with an asterisk have been changed.*

"There is absolutely no danger if workers follow the Centers for Disease Control's recommended precautions," says a CDC spokesman.



AT NYU MEDICAL CENTER, CAUTION IS ROUTINE IN ALL BLOOD-TAKING.

dentists, nurses, aides, and other health-care workers are going about their jobs with a new wariness. They are afraid they might contract AIDS from the people they care for.

Last June, cardiovascular surgeons and anesthesiologists at Montefiore Medical Center issued a statement opposing open-heart surgery on clinical AIDS patients, at least in part because of the great exposure the operation would give them to contaminated blood.

Their action followed the June 3 death—from an AIDS-related infection—of a resident in cardiac thoracic surgery at the Cleveland Clinic Foundation. (The clinic, which confirmed that the surgeon was not a member of a group considered at high risk for AIDS, would not elaborate on the case.)

Dentists have been the subject of 25 discrimination complaints filed with the New York City Commission on Human Rights—more than any other health-care professionals. Mitchell Karp, a lawyer for the commission's AIDS-discrimination unit, theorizes that more dentists than doctors are refusing to treat AIDS patients because dentists are the only professionals who have traditionally put an ungloved hand into a human orifice, and because people do not go into dentistry expecting to deal with life-threatening disease.

Medical students, who did know they were going into a profession that had its risks, could not have anticipated the extent of this particular hazard when they chose to go into medicine. And they are not blasé about it.

"If I had to choose medical school all over again, I wouldn't go here," says Tony Johnson*, who is in his fourth year at NYU Medical School. "All things being equal, I'd rather not work with so many AIDS patients. The more you work with, the more chance you have of hurting yourself—and the fewer other types of diseases you see." He estimates that at least five of his classmates have stuck themselves with needles bearing HIV-infected blood. He remembers the horrified reaction of a third-year student at his school who did just that during the first week he was on duty in the hospital. The student has since taken a year's leave of absence.

Johnson is so concerned about his safety that he is forgoing his original career goal—internal medicine, a specialty that would bring him into contact with those who have infectious diseases—and has applied for a residency in a field that will require him to treat fewer AIDS patients. Some of his classmates, he says, are opting for residencies in hospitals that have fewer AIDS patients than Kings County Hospital and Bellevue.

"When you apply to NYU Medical School, you don't have the foggiest idea what you're dealing with," Johnson says. "You feel almost duped when you get here." He blames medical educators for failing to give enough weight to students' alarm about the risks they face. He recollects that in a seminar designed to let students voice their concerns, there was only one discussion of AIDS and patient care. A student brought the matter up, "but he didn't say, 'We're afraid,'" Johnson says regretfully. 'It was couched in terms of 'What can we do for the AIDS patient?' You don't even know how to bring this up. You don't feel comfortable making a statement about your fear of hurting yourself.

"We spend so much time trying to make our patients feel comfortable and helping them face reality," he says. "But we're almost abandoned. Here's a very obvious fear, and no one comes up to us and says, 'We'll support you and work through this.'"

He is distressed by the fact that the thirteen New York State medical colleges have recently declared that any faculty member, hospital resident, or medical student who refuses to treat an AIDS patient will be dismissed. "That makes the medical student the culprit," he says. "An established on-staff person can choose to go somewhere else. A resident

Contact Press Images

PHOTOGRAPHED BY ALON REININGER

"HERE'S A VERY OBVIOUS FEAR," SAYS ONE MEDICAL STUDENT, "AND WE'RE ALMOST ABANDONED."

chooses his specialty as well as the hospital where he'll work. But medical students have no choice—and we're *paying* to do this. It's not even a job.

"I think it's pathetic that no one explains to medical students that this is what the profession is all about. They should have discussions about it so people don't get to third year and then stick themselves and drop out. I'll learn more from this article than I will from the dean of my school."

OTHER HEALTH-CARE WORKERS, too, have new safety concerns. Harry Bensen*, a hospital mortuary technician, has sutured the bodies of three AIDS patients after autopsy. To try to keep his fingers from contact with their blood, he used a hemostat, a clamp-like device, as he stitched the incision. His caution is understandable: "There's splashing of body fluids all over the doctors and the surfaces around the body," he says. "There's no way to avoid it." He is outraged that autopsies are done on AIDS patients, putting the doctors and technicians at risk of coming in contact with blood that carries the virus. "They'll open up an AIDS person just to find the primary site of a cancer," he says. (The city requires that autopsies be performed—by the Medical Examiner's office—only if the AIDS patient was a drug addict or died a violent death. But doctors may choose to do autopsies for their own research purposes, with the consent of the family.)

Aides and technicians are more fearful than medical professionals are, says Dr. Roger Wetherbee, director of infection control at New York University Medical Center. "Every hospital goes through this. People just don't want to deal with people with AIDS. They don't want to go into their rooms—or they gown, glove, and mask to an extreme," he says, referring to the "barrier precautions" recommended by the federal Centers for Disease Control (CDC), in Atlanta.

"A lot of workers are scared to go into the AIDS unit," says James Burke, vice-chairman of Local 420 of the American Federation of State, County, and Municipal Employees (AFSCME) at Goldwater Memorial Hospital, on Roosevelt Island. The union represents 14,000 nurse's aides, housekeepers, barbers, operating-room technicians, mortuary technicians, and dietary aides at the eleven New York City Health and Hospitals Corporation (HHC) municipal hospitals, where many AIDS patients are treated. "I tell them they *have* to go in. They have to treat an AIDS patient like any other patient." No nurse's aides or technicians have been known to leave their jobs because of anxiety: "They're at the level of bare survival," says Burke. "They don't have many options, so they don't say, 'I'm gonna give up my job.' "

Even firefighters have reason to be especially careful these days. Paul Whitman*, of Engine Company 21, mentions a victim who was free-basing coke when his canister exploded, causing a fire. "When you know you have a drug abuser on your hands, you don't want to do mouth-to-mouth resuscitation," he says. "We used the resuscitation equipment."

When using mechanical equipment is not practical, the firefighter uses an S-tube—a curved, five-inch-long tube with a flat plastic barrier in its center—to seal off the victim's mouth from the rescue worker's mouth. But it does not prevent an exchange of fluids. The tube sometimes causes a gag reflex in a reviving victim, who may vomit up the tube and past the barrier.

No one is known to have been shown to become infected with HIV after performing cardiopulmonary resuscitation. (HIV *has* been isolated, in small concentrations, in saliva, but not one case of infection by saliva is known to have occurred.) But, says Whitman, "it's in the back of your mind all the time."

UNTIL RECENTLY, THE PUBLIC heard relatively little about health-care workers' fears. The danger seemed merely theoretical, and, confronted with the agony of AIDS victims, those who care for them were ashamed to complain. But since last summer, after several workers in their field were reported to have contracted the virus, people in the profession have been more willing to talk about their fears. (Many, though, are afraid they'll lose their jobs if they do speak frankly; most of those interviewed for this article insisted on anonymity.)

What *are* the hazards? According to ongoing studies conducted by the CDC, transmission of the virus from patients to medical personnel has occurred primarily in cases where there was direct exposure to blood or body fluids through hypodermic-needle sticks or breaks in the skin.

Public-health authorities emphasize that the patient-to-worker transmission rate is very low. Of the 6.8 million people employed in health care, only 12 are known to have been infected on the job. (So far as is known, none of these workers had engaged in any high-risk activities; they were not intravenous-drug users, did not have sexual intercourse with an infected person, and had not received a transfusion.) Six of them were stuck by needles bearing the blood of infected patients. Three had extensive skin contact with contaminated blood. Two, caring for patients at home, did not routinely wear gloves when they came in contact with the patients' blood or feces. The twelfth was a dentist who did not consistently wear gloves and often cut himself on the job.

There are 87 other health-care workers, who also had no identifiable risk, infected with the virus—indeed, they have full-blown AIDS. Chuck Fallis, a CDC spokesman, says that since it has not been proved that these workers were infected on the job, they have not been included in the official count. Fallis reiterates that there are *no* known cases in which HIV has been spread by casual contact.

STUDIES SHOW THAT THE VIRUS is rarely transmitted to those who receive a single accidental needle stick with infected blood. In a recent issue of the *New England Journal of Medicine*, Drs. Gerald H. Friedland and Robert S. Klein cite studies showing that of 770 health-care workers who were inoculated with infected blood through mucous-membrane exposure or needle sticks, only 3 developed antibodies to the AIDS virus.

Hepatitis is far easier to catch. The virus that causes it is highly concentrated in saliva; very few particles are required to achieve blood-borne transmission through needle sticks or cuts; and consequently, thousands of doctors, dentists, and nurses have had bouts of this disease. Donna Richardson, a registered nurse and lobbyist for the American Nurses Association, says, "Hepatitis infects 18,000 health-care workers a year, and kills 200 to 300 of them. You just don't have those kinds of statistics with AIDS."

Many believe that accidental transmission of the AIDS virus can be averted by educating health-care workers about sanitary precautions and the use of barrier equipment. Fallis points out that in all but one case of non-needle-stick exposure, those infected were not wearing gloves while handling patients' body fluids. (The one exception was a phlebotomist—a person who collects blood samples—who was wearing gloves but was splashed in the face with blood, which penetrated the mucous membranes of the eyes or mouth.)

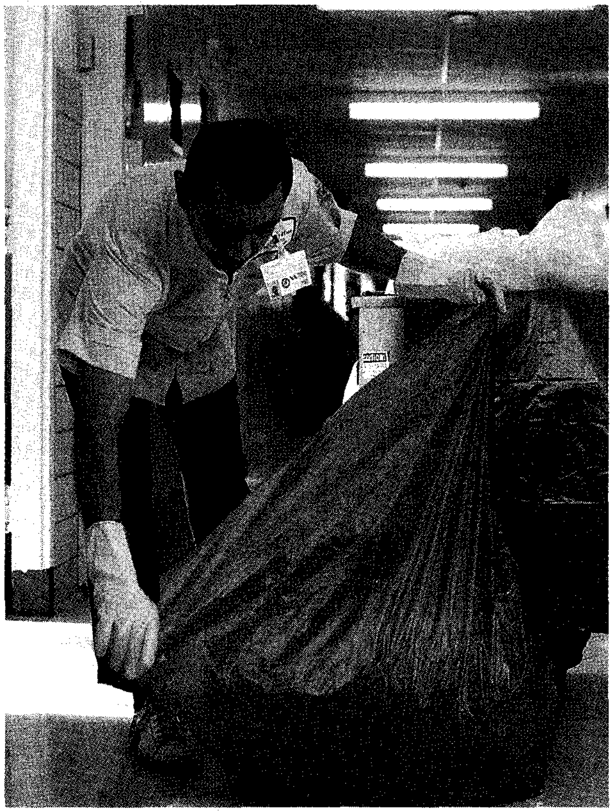
"There is absolutely no danger at all if workers follow the CDC's recommended precautions and simply wear gloves," Fallis says. "For procedures where there is the danger of a blood splash, they should wear gowns, masks, and eye coverings or goggles as well. Then they shouldn't have to worry at all about it."

But a needle can pierce a glove, and a knife can cut through the two or three layers of gloves that many staffers have taken to wearing. Worse, when supplies of gloves are exhausted, workers continue tending AIDS patients without them.

Nurse's aides report that there were no gloves in Queens General Hospital's emergency room during the first weekend of October. Dr. Barry Liebowitz, a clinical associate professor of pediatrics at Downstate Medical Center and president of the Doctors' Council, which represents 3,000 hospital physicians and dentists, says there were no gloves in Kings County Hospital's neonatal ward C62 during the whole month of September. "It's erratic," said Dr. Liebowitz. "Right now, we have what we need, but things could change tomorrow."

"We've had complaints about hospitals' running out of gloves and gowns. Voluntary guidelines are not enough," says James Butler, president of AFSCME Local 420. "Several hospitals were concerned about the danger of infection from discarded needles in hospital waste—so the administrations wanted our housekeepers to go through the plastic bags to check for needles!" he says. "We had to negotiate our way out of it."

There is considerable controversy over balancing the patient's and the health-care worker's rights.



COLLECTING WASTE AT MANHATTAN V.A. HOSPITAL.

CURRENTLY, THERE IS NO UNIform policy in New York City hospitals on teaching employees about AIDS and protecting them from acquiring it. The surgeon general, the CDC, the State Department of Health, the Health and Hospitals Corporation—even the Board of Education—have all had a hand in preparing AIDS training materials: films, videos, brochures, and handouts. The agencies make recommendations about worker training, but each hospital is left to decide for itself how information on the disease should be disseminated. In some hospitals, information is omitted or distorted, particularly in the training of lower-rank staffers.

Back in August, I asked a supervisor at one hospital if there were any restrictions on working in the AIDS ward. She replied that cancer patients undergoing chemotherapy and women who were pregnant or anticipating a pregnancy could not be assigned to the ward. A technician who overheard the reply widened her eyes in surprise. "I wasn't told about any pregnancy risk," she said.

"The policies and procedures for staff members on the AIDS ward are at the desk," the supervisor countered. "We don't go through them every time someone new comes on the floor."

Chemotherapy patients, whose treatment suppresses their immune system, are in jeopardy from any opportunistic infection. But what is the risk to pregnant women? I asked. The supervisor didn't know. A CDC spokesman explained that there is no extra risk to pregnant women, but special precautions are taken because if a health-care worker does develop an HIV infection, she can pass it to the unborn infant.

Some hospitals have no policies that prevent pregnant women from working in AIDS wards, and some pregnant nurses volunteer for AIDS duty. One nurse maintains that because on a general ward she might unknowingly care for patients who are infected with the virus, she'd rather be on the AIDS ward than anywhere else. "At least I know what I'm dealing with. Here, I wash my hands a thousand times with an antibacterial solution. Every time I touch something, I wash my hands before I touch anything else. I try not to touch my face, my eyes, my clothes.

"The greatest danger is to the patient," she says. "There are bacteria everywhere in a hospital: on your skirt, on your pen, on the food that sits on a patient's tray. All an AIDS patient needs is one more infection and tomorrow he's dead. But in an AIDS ward, I know how to deliver care to keep myself and the patient safe."

For a long time, AFSCME and the American Nurses Association have been pressuring the federal Occupational Safety and Health Administration (OSHA) to issue standards *requiring* employers to protect health-care workers. They demand, among other things, that employers meet federal recommendations for the use of gloves, gowns, and other barriers, and conduct mandatory programs on how workers can avoid infection from blood-borne diseases.

Their concerns are now being addressed. In November, OSHA announced that it was developing regulations to protect health-care workers against both AIDS and hepatitis. The public has until January 26 to comment on the kinds of jobs that should be covered by the rules—and what the precautions should be.

Paul Moore, director of the AIDS Initiative for the HHC, says, "In my office alone, we've hired a public-health educator—and are soon to hire another—just to deal with AIDS. And a new training package has just been put together by the HHC with labor-union groups. It involves the Board of Education film *Sex, Drugs, and Aids.* In each HHC hospital, trained instructors—social workers or nurses—are responsible for conducting a three-hour directed discussion for the non-physician staff on dealing with HIV-infected patients, and the information will be updated annually. New workers get the information as part of their orientation."

Most hospitals in this city recommend these precautions: Gowns and gloves for those who are handling contaminated blood or body fluids. A mask when performing procedures like bronchoscopy, or when the patient is coughing a lot. Hand-washing immediately after handling potentially contaminated fluids and before taking care of another patient. (One hospital spokesman notes that staffers are washing their hands so frequently these days that the institution is looking for a less irritating antibacterial soap.) Bagging and labeling of contaminated articles before they are sent for decontamination and reprocessing. Placing used needles in puncture-resistant containers designed for their disposal. Cleaning up spilled blood promptly with a standard hospital cleaning fluid, a solution of water and sodium hypochlorite.

There is considerable controversy over balancing the patient's right not to be stigmatized against the health-care worker's right to know which patients are infected with the AIDS virus. In several voluntary (not for profit) hospitals, AIDS patients are mixed in with the general population on all medical floors, so blood samples may be drawn, IVs inserted, and other procedures carried out that expose unsuspecting workers to the patient's blood. Union president Butler knows of many workers who have tended to the intimate needs of AIDS patients on general wards in hospitals in this city without being informed of the diagnosis. "When they find out, they get fearful," he says. "If they have a little mark on their skin, they're afraid they have AIDS."

Moore maintains that the CDC's solution to this problem—treating the blood and body fluids of all hospital patients as infectious—is not workable under state waste-disposal regulations. Says Moore, "That would mean treating all hospital waste as hazardous"—a course that would present a monumental disposal problem.

As a compromise, hospitals are being advised to post pink BLOOD AND BODY-FLUID PRECAUTIONS signs at the bedside of all patients who may have a contagious infection. (These signs are posted now when patients have dengue fever; yellow fever; Colorado tick fever; babesiosis; Creutzfeld-Jacob disease; hepatitis B; non-A, non-B hepatitis; leptospirosis; malaria; rat-bite fever; relapsing fever; or primary or secondary syphilis.)

Moore observes, however, that doing this may lead hospital staffers to a false sense of security, because patients may unknowingly be HIV-positive; they may be infected with the virus even though they show no clinical signs of AIDS. "We don't want people to be lulled into thinking they can skip wearing gloves if there's no BLOOD AND BODY FLUIDS sign," Moore said. "To reduce anxiety, we're trying to make routine the use of precautions so that health-care workers won't have to worry about who is and who isn't HIV-positive."

Ironically, as more is learned about AIDS, anxieties are escalating. Medical people, who have looked to public-health agencies for guidance, are dismayed by those 87 worker infections whose cause has not yet been traced. There have been disagreements among officials over how to classify symptoms, whether to test, and what the projections for the future really are. "The story is coming out in chapters over time," says Dr. Spencer Foreman, president of Montefiore Medical Center. "With this degree of mortality, everybody looks very carefully at everything that is written and realizes we have not yet heard the last word on the subject."

Without exception, the practicing doctors I interviewed felt that patients scheduled for surgery should be tested to prevent harm to the immune-deficient victim and—no less important—to prevent the spread of disease to the surgical team, who routinely nick, cut, and stick themselves with needles in the presence of a great deal of blood.

Some health professionals, convinced that officials are not being realistic about the impact AIDS cases will have on public-health resources, urge that hospitals be set up for AIDS and HIV-infected patients exclusively.

Dr. Liebowitz, who heads up the doctors employed by the HHC, reports that 25 percent of the beds in Kings County Hospital's wards are filled by AIDS patients. "These are long-term patients with complicated medical and social problems. When hospital planning projections were made, they didn't factor in this new disease. It hit us suddenly."

Over the past two years, New York City hospitals have eliminated 2,000 acute-care beds to avoid reimbursement penalties because of their low occupancy. But that hospital-bed "surplus" has turned into a shortage as seriously ill AIDS patients have been admitted to hospitals in growing numbers. Two weeks ago, state health officials announced that they would re-certify 500 of those 2,000 beds exclusively for the use of AIDS patients. However, Daniel T. McGowan, executive director of the Health Systems

"Several hospitals wanted our housekeepers to go through plastic bags, checking for needles!" a union official reports incredulously.

SAFETY CONTAINER FOR DISCARDED NEEDLES.

“I CHANGE GLOVES TWENTY TIMES A DAY,” SAYS A DENTIST. “GOD! I DREAM ABOUT PUTTING ON MY GLOVES.”

Agency of New York City, notes, “Even if we can put 500 beds in service, we’re not sure we’d be able to staff them. The health-personnel shortage is tremendous. We can put 3,000 beds into the system, but if you don’t have nurses to staff them, you can’t use them.”

“If the latest figures . . . are anywhere near the mark, and we tend to believe they are,” write David S. Weinberg and Dr. Henry W. Murray in a recent issue of the *New England Journal of Medicine,* “the future need for hospital beds [in New York City] will be staggering.” The authors report that projections show that “between 25 and 50 percent of New York City’s 27,000 medical-surgical beds will be constantly occupied [by patients with HIV-related acute illnesses] in 1991.” “What’s going to happen,” says union chief Butler, “when a mother brings in her son with a bellyache and AIDS patients have filled up the beds?”

A report being prepared by a mayoral panel acknowledges that the number of AIDS patients filling hospital beds will be far greater than had been predicted. The panel believes that a minimum of 2,000 acute- and long-term-care beds will be needed by 1991.

Dr. Phyllis Harrison-Ross, director of the Community Mental Health Center at Metropolitan Hospital and chairman of the directors of psychiatry in New York City municipal hospitals, is appalled at the lack of preparation to handle the predicted large volume of AIDS cases.

“People are very worried,” she says. “They have been very brave, considering that the information they’re given changes from day to day. But tensions are rising. We ought to have a plan, and it should be done by a state task force. We have disaster plans for subway accidents, construction accidents, fires . . . yet here’s a disease that is a potential disaster and we don’t have a comprehensive plan. We have children abandoned by drug-abused parents, and there’s no plan for AIDS-exposed children as a population.”

Dr. Arye Rubinstein, a specialist in pediatrics, microbiology, and immunology, directs the pediatric and pregnancy AIDS program at the four hospitals affiliated with the Albert Einstein College of Medicine. He has seen over 300 infected children since the beginning of the year. Seventy of them have died.

“We have the largest pediatric AIDS clinic in the world at the Weiler Hospital of Einstein College of Medicine—but there are only four beds for pediatric AIDS patients,” he says. “As for clinic patients, we have a self-imposed cap of 250 in our center, and that’s too high. We don’t have enough beds, enough nurses, enough physicians, enough space, enough personnel.” Dr. Rubinstein proposed that Montefiore Medical Center set up a pediatric AIDS inpatient center at Weiler to accommodate children infected with AIDS, but nothing came of his proposal.

“If a hospital is looking to get rid of its AIDS patients, it will say, ‘We’re not prepared to care for them; we’re too busy,’ ” says Dr. Robert W. M. Frater, chief of cardiac surgery at Albert Einstein College of Medicine and Montefiore Medical Center. “We don’t want to be labeled an AIDS hospital either, but we have responded to patients and feel obliged.”

As to the strain AIDS patients will put on the city’s hospital resources, “We haven’t the faintest idea what we’re in for,” he says. “If you take the number of those who are now infected with HIV, estimate what percentage will develop AIDS, and count how many hospital beds we have, theoretically we’re going to see 40 percent of our beds taken up by AIDS patients. If your loved one can’t get into a hospital, you’re going to demand we have rationing [quotas on admissions of patients with AIDS].”

The Montefiore anesthesiologists and cardiovascular surgeons who said in June that they would not perform open-heart surgery on patients with clinical AIDS changed their position when the hospital’s AIDS and bioethics committees looked into the matter. Dr. Foreman acknowledges that “the memo grew out of concerns that surrounded the risk to the doctors and other professional staff.” But he points out that no patient was actually refused treatment because of the doctors’ memo—for no clinical AIDS patient was a candidate for open-heart surgery at that time.

“If you know a patient is going to die very shortly from AIDS, there’s no good reason to do the heart operation,” says Dr. Frater. “We do not believe that somebody with a destroyed immune system can tolerate heart surgery, which is an enormous operation. It is not only that the risk is so prohibitive—there’s no benefit gained.” On the other hand, he says, “if we have a patient who needs urgent heart surgery and is found to have HIV in his blood but has no other evidence that he has AIDS, it is reasonable to offer surgery. The patient has time to benefit from that operation. We have done a lot of open-heart surgery on HIV patients.”

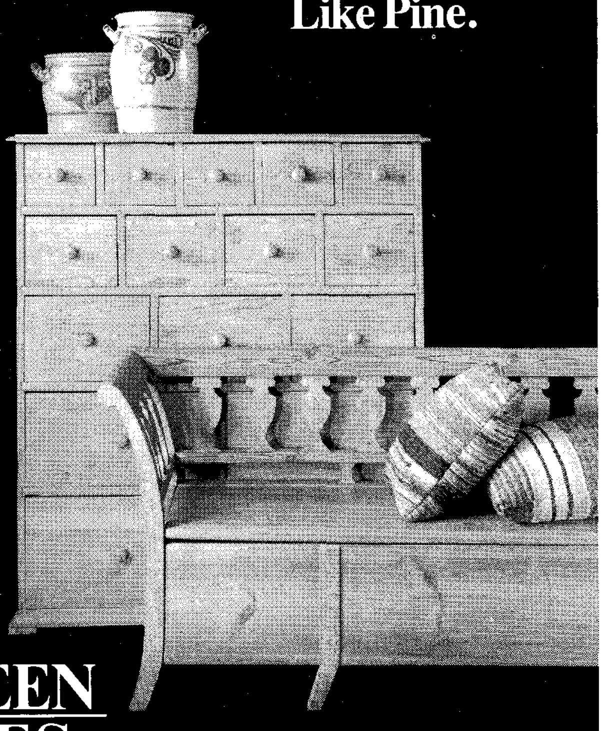
Dr. Foreman emphasizes that “no patient is being denied care categorically—every case is being evaluated individually.” And he notes that the conflict involved open-heart surgery only. “This operation requires that the patient’s circulatory system bypass the heart and be placed on a heart-lung machine,” says Dr. Foreman. “It involves the handling of a great deal more blood than routine surgery would.”

“This surgery represents the biggest single exposure to virus-containing blood that you can possibly conceive of in clinical medicine,” says Dr. Frater. He insists that testing should be compulsory for all open-heart-surgery patients. “I am subjecting ten people involved in the surgery to the risk of exposure. If we don’t operate, the patient will die, so we won’t say no, but it is proper for me to know what risk I am taking. We’re working in the dark with a dreaded disease.”

Dr. Frater’s job is complicated by the fact that most of his patients are drug abusers whose repeated injections with needles bearing bacteria have destroyed their heart valves. Probably 50 percent of them carry HIV. “You do all this work, take all this risk for a fellow human being, and you run the high probability that all of that will be undone by the patient’s return to drug abuse,” the surgeon says.

Dentists, in particular, have become more fearful since the discovery, in June, that a Manhattan dentist has HIV antibodies in his blood. He was one of 1,231 dental-care practitioners voluntarily tested for HIV infection in a profession-wide study, and he belonged to none of the high-risk groups. Follow-up interviews suggested that he wore gloves only intermittently while practicing, and routinely cut and nicked himself on the job. But no one knows how he acquired the infection.

The American Dental Association’s infection-control guidelines, in effect since 1976—before AIDS was first diagnosed—call for wearing masks, gloves, and eye gear routinely and using appropriate sterilization and disinfection techniques. But high-speed drilling creates an envi-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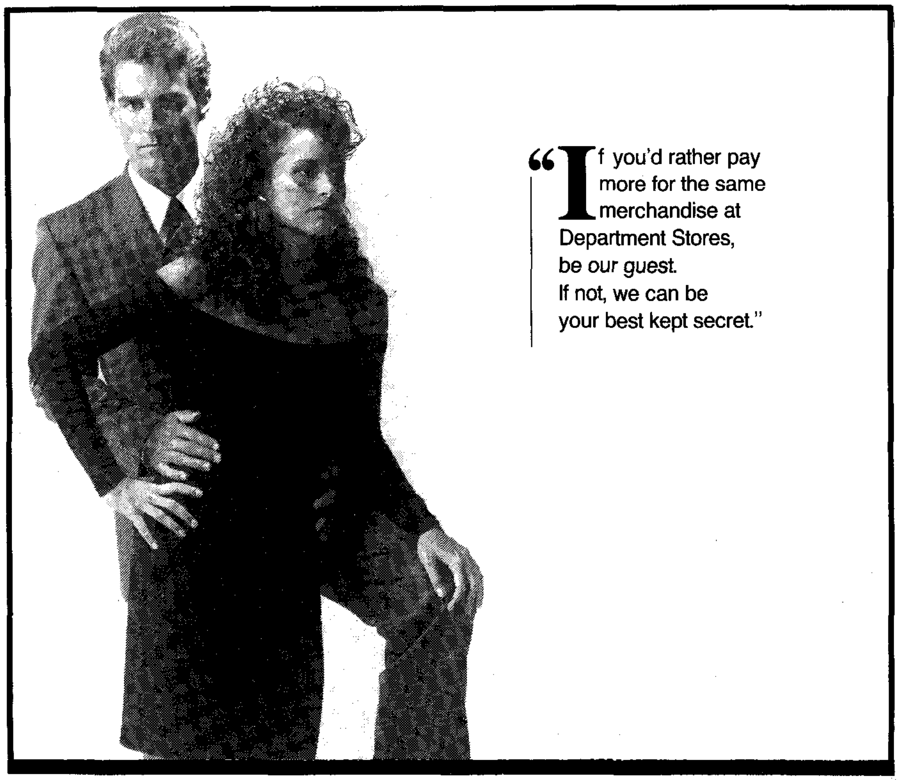
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ronment in which dentists, dental assistants, and hygienists work in a virtual mist of tooth debris, blood, and moisture loaded with bacteria. A dentist in private practice says, "Every time I see a patient—maybe twenty times on a busy day—I'm exposed to something. I change my gloves every time I move from patient to patient. God! I dream about putting on and taking off my gloves. Even so, no rubber glove is going to stop the intrusion of a sharp instrument—a hypodermic needle or a drill—into my hand."

Dentists who have been practicing for many years, and who depend on tactile sensations as they work, find it hard to use gloves. Today's dental students learn while wearing gloves.

Some dentists, unwilling or unable to undertake elaborate precautions (the CDC's published recommendations call for a nineteen-step process), have referred patients to dental facilities at Beth Israel Medical Center, New York University dental school, or Columbia University dental school at Columbia-Presbyterian Medical Center. Most cases before the Human Rights Commission involve this practice of referral.

HRC lawyer Mitchell Karp cites a test case in which a dentist examined an AIDS patient, took X-rays, and accepted payment. Subsequently, the dentist returned the check with a note saying that he had "inadequate sterilization procedures" and therefore could not accept the patient, whom he referred elsewhere.

"At this point, the dentist had already put his hand in the patient's mouth," says Karp. "This demonstrates an ambivalence that has to do with the profession's reluctance to implement guidelines."

The Dental Society of the State of New York is locked in litigation with HRC over the right of dentists to refer medically compromised patients to a more protective environment. "I would rather have the dental profession use its resources to educate its members to modify their behavior," Karp remarks. "The dentists would rather fight the battle to hold on to their rights."

Dr. Leslie Seldin, the dental society's president, counters, "The trouble is that in an era of human rights, we are trying to handle a medical problem as though it were a social problem. Members of the rights commission are laypeople who are not versed in the clinical aspects of treatment. When you take a medical history, what are appropriate questions to ask without stepping beyond the bounds of human rights? We are claiming that questions should be resolved by the Board of Dental Examiners in the State Department of Education or by the Department of Health, and not by a social agency."

And Dr. Bernard P. Tillis, editor of *The*

New York State Dental Journal, comments, "The HRC has called the dental office a public convenience. We feel it's a private office, and we can take the patients we want to take."

Dr. Dennis Cirillo, who is chief of plastic surgery at Lutheran Hospital and also has a private practice in Manhattan, is not afraid to treat people with AIDS. But he defends the right of doctors to choose whom they will and will not treat, as long as they refer the patient for appropriate care. "What I do think is criminal is when patients are abandoned by physicians who refuse to refer them, especially when a patient is in dire need of care. I've had cases where a patient has called and said, 'I went to Doctor So-and-So and he asked me if I was gay and he didn't want to treat me.' "

Dr. Cirillo asks his patients if they have reason to believe they are at risk for AIDS. If so, he will encourage testing; but if a patient refuses, he will treat him or her anyway. He believes routine testing of surgery patients is a good idea. "You will have a few people upset, but you will save more people in the long run. I think people who mount these obstructionist viewpoints with respect to First Amendment rights and testing are obviously frightened and probably self-centered. People are afraid of being singled out, and I understand that; but ultimately, by knowing who is infected, we can get them involved in not spreading the disease, and help the people who are most at risk."

TESTING SHOULD BE MANDATORY in one category—doctors themselves, says the dean of one medical school.

"There are doctors who test positive for the HIV virus, there are residents who have the virus, and there are medical students who have the virus," he says. "I'm for letting the students finish their education; they most certainly can provide a service. But doctors infected with HIV shouldn't scrub in a surgery case. I believe the federal government or the American Medical Association will eventually have to lay out a laundry list of restrictions—the operating room, emergency room, coronary-care unit, intensive-care unit—any place where a patient's immunity has been compromised or where there is free bleeding."

Medical Tribune, a newsweekly for doctors, citing a CDC report that 90 U.S. physicians were known to have AIDS in 1986, says that most practitioners consider that number to be vastly underreported. The article points out that about 50 people are infected with the virus for every person with full-blown AIDS. If that ratio holds true for doctors, those 90 physicians must be multiplied by 50.

Many hospitals try to ease out the doctor, nurse, or health-care worker discov-

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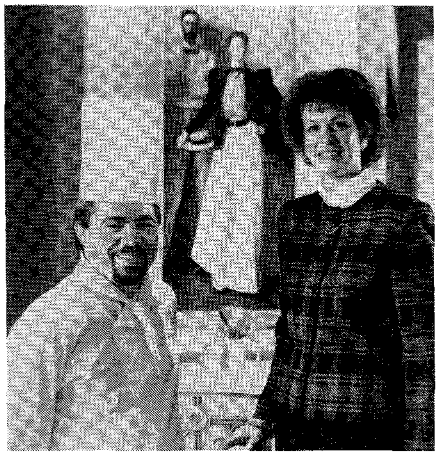

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ered to have AIDS. But hospitals have come up against antidiscrimination charges. At Chicago's Cook County Hospital, for example, a seropositive physician was suspended and later reinstated.

Most doctors believe that antibody-positive health-care professionals should be allowed to work, as long as they do not have any of the contagious diseases that result from autoimmune deficiency. Says one surgeon, "When you operate on someone, there is blood all around you, but it's the *patient's* blood you have to worry about. A general physician or nurse [with HIV], I believe, is no risk at all to the patient. To pass on infection, you would have to gash yourself pretty badly. It would be a bizarre kind of thing, an unlikely circumstance."

MEDICAL PROFESSIONALS are most distressed about the social and medical policies that compel them to treat AIDS patients. In November, the American Medical Association issued a policy statement declaring that doctors had an ethical obligation to treat those who are infected with the AIDS virus. Those doctors who refuse to comply can be expelled from the state society and from the national association.

Dr. Liebowitz is angry about the HHC's declaration that refusal to treat AIDS patients is grounds for dismissal, especially since no doctor at a city hospital *has* refused. He says, "You can't issue edicts, especially when they are not appropriate edicts, when you don't supply us with the equipment to handle AIDS patients, or give us the necessary gowns, gloves, masks, medication, and personnel. I also worry about the Department of Health and the HHC stripping services that have been in existence—for diabetes, heart disease, pneumonia—to meet the demands of AIDS. It's up to physicians to join with community groups and make sure bureaucrats, politicians, and political appointees get a consensus on what they're doing, and not rule by edict."

Dr. Cirillo takes the long view: "To lose sight of history is an error. Medicine has not had to change the rules or go beyond the Hippocratic oath or the oath of Maimonides to get doctors to take care of people. Doctors took care of people with bubonic plague, leprosy, or influenza during the deadly 1919 flu epidemic. But in these times, we're being held accountable—rigorously so, even abusively so—and the fact that you're being told you *have* to expose yourself to possible death gives you food for thought. If a doctor gets a patient who puts him or her wantonly at risk, the decision to treat that patient is one the doctor should be allowed to make. Doctors have a right to be human." ■

BEST BETS

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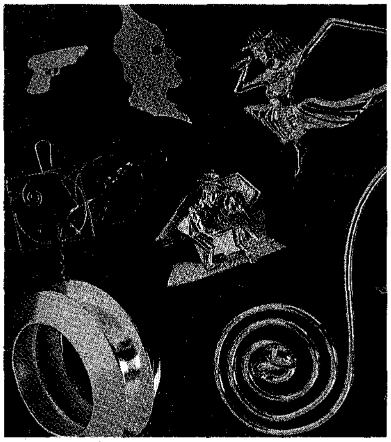
By Corky Pollan



The Art of America

"The idea of art as adornment goes back to earliest times," says publisher Carol Rosenzweig. So it seemed natural for her to ask eleven prominent American artists (some of them friends and acquaintances) to create jewelry designs in gold vermeil and silver. Each limited-edition piece has been hand-worked by a master jeweler under the artists' direct supervision. From William T. Wiley's two-piece revolver-and-hooded-head brooch, which can be worn to suggest various scenarios, and Fletcher Benton's unmatched geometric earrings to De Wain Valentine's disk bracelet and Red Grooms and Lysiane Luong's witty archaeologist-meets-mummy pin, this exhibit is a treat for the eye *and* the pocketbook. Where else can you find a De Wain Valentine original for $350 or a Lynda Benglis for $1,800?

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Best Bites

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Dance/Tobi Tobias

SOME LIKE IT HOT

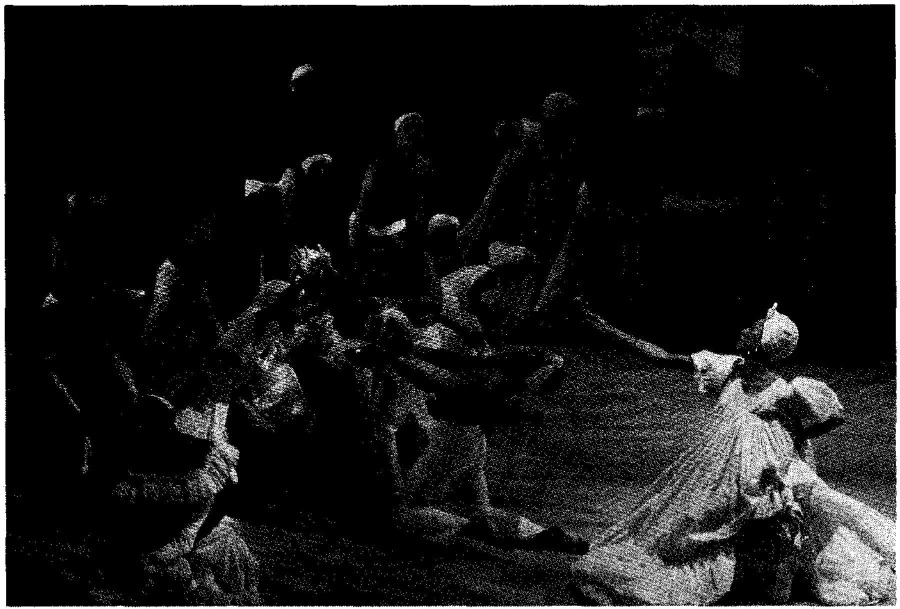
> "...The Ailey production of *Shango* is an uneasy combination of anthropological investigation and commercialized exoticism..."

A MAJOR THEME IN THE HISTORY OF dance is the attempt to wrest works from oblivion. Essentially, this means giving them a renewed life in performance, since choreography preserved archivally has only potential existence. So the **Alvin Ailey American Dance Theater**'s production "The Magic of Katherine Dunham"—a whole evening's worth of the 78-year-old choreographer's pieces—seemed on the face of it a splendid idea. Now, having duly read up on the subject, seen the program twice, and brooded about it rather more than is wise, I've got to report that, while I had a pleasant enough time watching the dances, I'm still not clear as to what they're supposed to be.

In addition to acquiring an eclectic dance training, the young Dunham earned degrees in anthropology at the University of Chicago. She then did extensive on-site research into the native dances of the Caribbean. This material was to provide the basis of her subsequent choreography for revues, musicals, films, and concert pieces. According to contemporary reports, Dunham was a beautiful, charismatic performer, and she developed around her a distinguished company. This troupe, formed in 1940, and the Dunham school, which functioned for a decade beginning in 1945, played a significant role in the establishment of the black dancer and choreographer as a serious artist. Introducing Dunham to the patrons of his gala opening at the City Center, Ailey called her "the mother of us all."

Of the works on the Ailey program, nearly all made in the late thirties and early forties, several were little more than sketches that, in their day, may have provided serviceable entertainment. Two of the brief items were worthier—*Florida Swamp Shimmy*, which depicts a cool and low-down stalking courtship, and a square dance subverted by an African pulse, an illustration of the attractive amalgams that can result when one cultural form penetrates another.

The more ambitious creations raise all kinds of disturbing questions. *Shango*, for example, purports to depict a voodoo ceremony. A community, urged to ever-increasing excitement by its drummers, enters a state of frenzied possession, led by a writhing man invaded by the spirit of the snake god. The production is an uneasy combination of anthropological investigation and commercialized exoticism. Strictly observed on their native turf, such rites are meant to be secret, for participating initiates only. Here they are being offered as spectacle, and the thrill we experience is indeed a theatrical, not a spiritual, one. The blood pouring from the throat of the sacrificed bird is make-believe, the bird itself a prop that will be resurrected at tomorrow's matinee. Dereque Whiturs's accelerating pulsing and shuddering are a matter of phenomenal muscular control; his wild-eyed, visionary look is a product of his acting skill. He is not having a religious experience, and if he *were* having one, wouldn't that make us, the audience, no better than a pack of voyeurs?



DUNHAM À LA AILEY: *Is the audience at* Shango *a pack of voyeurs?*

L'Ag'Ya, which incorporates various local dances from Africa and Martinique in much the way *Coppélia* annexes the mazurka and czardas, is more frankly a concert number, complete with a romantic-tragedy story line. Judged as a ballet, however, it's flimsy. The overall structure of the choreography is weak, and its dramatic climaxes are, more often than not, near-misses. Its appeal lies in charming, tender decorative effects, such as the heroine's bathing her feet in an imaginary stream, delicately shaking off the droplets, then allowing her devoted lover to complete the drying with the scarf he unwinds from his hips.

Decoration may, after all, be the key to the pleasure to be had from Dunham. The costumes, by John Pratt, her late husband, are an irresistible show in themselves, with their daring combinations of exuberant prints and their lavish use of white ruffles. And, while the Ailey dancers adapt themselves to the sinuous, percussively complex Dunham technique with varying degrees of success, their instinct for radiant self-display admirably enhances the work.

The Ailey company has also acquired Ulysses Dove's *Vespers*, created in 1986 for the Dayton Contemporary Dance Company. You can make sense of the title by seeing the cast's six black-clad women perched on stark wooden chairs as a congregation bearing witness; their taut, upright posture could be said to stand for moral fervor. The action of the piece, though, turns them into woman warriors.

In the first of two sections, a solo figure moves from sentry-like stillness to gestures of attack—arms ramrod-straight, fingers pointing; arms bent, hands coiled

Photograph by Beatriz Schiller.

into fists; spine lashing the air. She seems to be guarding her turf against a fully expected onslaught, revving up to repulse the enemy. When a second, equally angry, equally fierce woman appears, it is—tellingly—unclear if she's antagonist or reinforcement.

The second section expands upon the first, with the full cast charging and claiming the space in brief, savage solos and duos. The percussive movement is unremittingly vicious, self-flagellating, and triumphant. It's a demonstration of invincible power without a whisper of softness or vulnerability to set the aggression in relief. The audience, cheering the dancers on, seemed to take the work as a pro-feminist manifesto. To me, it looks like a companion piece to last year's *Bad Blood*—another example of the choreographer's unmitigated rage. It's hard to tell if Dove's talent is tied to this single-minded virulence or circumscribed by it.

From a purely physical point of view, *Vespers* seems to be a galvanic dance to do; it's certainly a stunning one to watch. The dancers were Debora Chase, Neisha Folkes, Deborah Manning, Sharrell Mesh, Barbara Pouncie, and Renee Robinson—and don't you forget it.

LIKE HER CONTEMPORARY MARK MORRIS, **Susan Marshall** exercises a meticulous craft that's a throwback to an aesthetic the postmoderns declared obsolete. Each of the pieces she showed recently at Dance Theater Workshop functions successfully as a movement study—an exquisitely organized exploration of a scrupulously limited vocabulary. In this, the dances recall the work of Doris Humphrey and of the Graham circle operating under the instruction of Louis Horst. The re-emergence of these old-fashioned ideas about the basics of choreography is oddly refreshing.

The fascination of Marshall's work, however, lies in the way her intelligently calibrated constructions reveal nuances of human emotion. Her central subject matter seems to be the complexity of intimate relationships, the absurdities and hidden hostilities that form part of even the tenderest friendship, the sweetest romance.

In the new *Companion Pieces*, the two factors work in tandem—the adroit handling of formal concerns and the acute, often wry sensitivity to the murmurings of the heart. Here, Marshall gives us three relationships, played out on a suburban sofa and rug. The first looks like little more than a movement anecdote until you realize it's a foil for what's to come. A guy lies supine on the rug; raising taut arms and legs perpendicular to the floor, he balances his girl's outstretched body, then, as strength and equilibrium collapse, tumbles it onto the couch. She enjoys the good-tempered roughhousing—so like pre-sexual sibling play—and eagerly comes back for more.

Couple Two have left such simple idylls behind. Although they appear to be spending a lazy Sunday afternoon necking, flicks of viciousness in the man's moves grow more and more evident. He's the type who delivers a cruel remark lightly and, when called on it, responds, "Can't you take a joke?" The moment the woman is provoked into retaliation, their relationship begins to dissolve.

Group Three, which has added a full-length mirror to the basic furnishings, is a contemporary ménage à trois. A gorgeous hunk of a fellow—his own fondest admirer—engineers a match between his buddy and a pliable beauty, distracts them with his boisterous antics, appropriates the girl himself, then decides he prefers the boy. All of this play, kinky and funny at the same time, is referred to the mirror for confirmation. The reflections are terribly recognizable; they might even be our own.

Of the other new works unveiled at DTW, the most ambitious, *The Aerialist*, was unfortunately the least compelling. In vocabulary and mood it looks like a rerun of *Overture*, composed last year for the Boston Ballet—an endless continuum of lyric, long-limbed reaching in an atmosphere of muted melancholy. The subliminal story concerns a mother reluctantly surrendering her daughter to independent adulthood; it's a manifestation of a theme that engrosses Marshall: the inevitable apartness that haunts every human connection.

More concise and original, *Kiss* takes its central image from the familiar Rodin marble of strong, fleshy bodies laced in an immutable embrace. Transferring the passionate gesture from sculpture to dance, which includes a life in time, and bringing it, moreover, into our own troubled and ambivalent times, Marshall reveals the conflicting nuances of feeling that might lie behind it. Her means are ingenious: She suspends her couple in theatrical flying harnesses, enabling them to perform all sorts of off-balance and weightless maneuvers. The woman levitates just a little way off the ground in innocent, awkward ecstasy, then, gathering assurance, sails or spins past her lover; he catches and clasps her or slips out of her reach, bent low by some recurrent undefinable sorrow. In a metaphoric final sequence, they drift apart while their ropes braid tight, then, the ropes untwining, bind their bodies together again in an eternal knot.

Marshall's touch is a quiet one, but one should not mistake her delicacy for timidity. Though her work might benefit from a small share of Morris's baroque extravagance, she shows, in her own way, the astute confidence that's practically a badge of the gifted. ■

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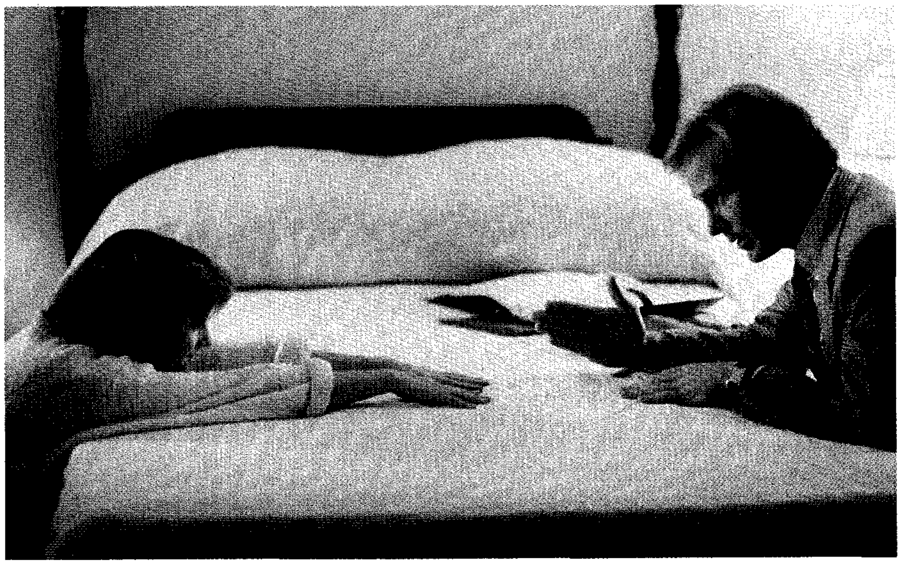
STANDARDS AND PRACTICES

"...In *Broadcast News,* director James L. Brooks is observant and funny about such things as ambition and self-interest..."



THE GREAT DIVIDE: *Holly Hunter manages to resist William Hurt.*

AS JANE CRAIG, THE CENTRAL CHARACTER of the chatty, compulsively entertaining **Broadcast News,** Holly Hunter has the fissionable energy of Mickey Rooney loaded into a small, wiry but lovely frame. A network-news producer in Washington, Jane lives at the edge of her nerves, pushing the people around her harder and harder even when she's feeling close to collapse herself. As the seconds tick off before a broadcast, she becomes as reckless as a stunt flier, laying in visuals and narration down to the last possible moment. She's one of the rare female movie characters about whom one could immediately say, "That woman is talented at what she does."

The same is true of Hunter (*New York,* December 14), an intense and witty young actress whose mouth curls up at the corners and whose eyes crinkle merrily. Not only does the camera love that face, which is both rabbity-eager and beautiful, but the microphone has developed a serious crush on her voice—full, honeyed Georgia tones, shaped with the special verve and emphasis that only southern women seem to have. Earlier in 1987, in *Raising Arizona,* Hunter was very funny as the southwestern trailer-home wife who bullies her husband into making off with another couple's baby. She was tigerish, and she stayed deep within the character's convoluted moralism (the woman saw herself as righteous, as if baby theft were a test of character).

Broadcast News is too much like a sitcom to be a great movie, but Hunter has a great part. She plays an obsessively ethical person, a news purist who sees the corrupting influence of "show business" everywhere in her profession. Jane is a neurotic and a scold, but she gets away with it because she's obviously so hard on herself. She's the most sympathetic version yet of a new type of movie heroine, the all-work-and-no-play girl—the professional dynamo and control freak who's afraid of the emotional abandon that a sexual relationship might bring. Since Jane likes men, she suffers some rather poignant dilemmas. How, for instance, do you get into bed with an attractive man once you've criticized his ethics? (You don't.)

When no one is looking, Jane removes the plug from her phone, takes a deep breath as if to compose herself, but then falls to pieces, her face collapsing into sobs; quickly, she pulls herself together and jumps back to the top of her game. What's original about Hunter's performance is the sense she conveys that Jane is discovering herself as she goes along, forever stumbling into some fresh corner of her mind and emotions. Hunter never does anything the same way twice; she's a startlingly direct and spontaneous actress.

Writer-director James L. Brooks (*Terms of Endearment*) is a talented man, and in *Broadcast News,* he's enlarged and refined the brightest traditions of situation comedy (of which his *Mary Tyler Moore Show* is a cherished example). He's observant and funny about such things as ambition and self-interest, and he's made a romantic comedy in which friendship and love exert their power right in the middle of the bustling working day. Such things are almost never shown in movies anymore—television has become the companionable medium. But Brooks can't quite break free of the cloying side of TV. At its nattering worst, *Broadcast News* makes a fetish out of the sensitivity of its three main characters.

The neurotic too tense to sleep with a man has her choice of a smart brunet and a dumb blond. The brunet is Aaron Altman (Albert Brooks), ace reporter, a brilliant guy who can do anything with words but who looks tight, angry, and damp (he sweats) when he takes the anchor chair. Aaron and Jane, who cover stories together, are locked in one of those confessional, intimate friendships that never make it the last few steps into bed (the kind of friendship in which one person can say, "I'll meet you at the place near the thing we went to that time," and the other understands exactly what's meant). Jane doesn't want to sleep with Aaron; he does with her, but he's too timid to ask, and his combined romantic and professional defeat has turned him into a sarcastic spoilsport. Albert Brooks, the stand-up comic who writes and directs his own films (*Lost in America* is the best), brings masochistic bite and suffering charm to this man, but as the movie goes on, director Brooks cheats the character. Aaron becomes malicious and self-protecting, and Brooks makes him completely sexless, as if brains turned a man into a eunuch.

The dumb blond is the sportscaster-turned-network reporter Tom Grunick (William Hurt), handsome, pleasant, and smooth, but not very swift, and honest enough to admit it. In Jane's first meeting with him, he puts himself down (accurately), and even though she's very attracted, she calls him on it ("Do you want permission to be a fake?").He gets up and leaves her motel room. In the moralis-

Photograph by Kerry Hayes.

tic scheme of the movie, Aaron is the true talent while Tom is the kind of subtly demagogic salesman who is taking over TV news. In front of a camera, in the anchorman's seat, he looks like a million dollars, and he seems to know exactly what he's saying—even though his expertise consists of nothing more than the information Jane feeds into his headset from the control booth. In a brilliantly written and edited sequence, Tom goes on national television cold, anchoring a complex news special in a war-with-Libya crisis, and Jane leads him smartly around all the pitfalls, a trainer guiding a responsive animal.

As he demonstrated in *Body Heat,* William Hurt can play a sap without losing his dignity or making us feel sorry for him; he brings reserves of physical grace and a saving touch of male vanity to men who don't quite catch on to things. Hurt doesn't turn Tom into an obviously soulless phony; indeed, Tom is a nice guy who does his job well. He's quietly opportunistic, though, and knows how to produce "the human touch" that builds ratings (an offense the movie treats rather huffily as despicable whoring). Unlike Jane or Aaron, he doesn't see his professional life in moral terms. He's the unreflective, careerist American—the mediocrity as winner—and Jane, even though she wants him, can never get over her disapproval. Some of us, however, may part company with the movie's view of her as a gallant woman who lives by her moral choices. Tom's faults aren't so dire that not sleeping with him becomes a moral victory.

James L. Brooks is good at capturing the unending self-consciousness of bright people, but self-consciousness can be tiresome—the material of therapy rather than drama. In *Broadcast News,* the characters talk about their feelings constantly; they analyze what they think of themselves and each other, what Jane thinks of Tom versus Aaron, etc., etc., until the movie begins to resemble gossip with funny lines. This gummy, high-schoolish sensitivity is the negative side of Brooks's TV inheritance—a form of ingratiation, of making everything personal and easy to handle.

Broadcast News is best when it shows us the tense, self-important bustle of producing the news—the near-calamities, the coolness under fire, the clashes of quick-witted people drawn to a nightly trapeze act. But its attitudes toward "entertainment" in news programs are confused. It shows Aaron's abject failure as an anchorman yet puts Tom down as cynical and hollow for mastering exactly the skills that Aaron lacks. Indeed, Tom's facility—his ability to act audience-pleasing emotions—is made a kind of grievous moral failing. But TV news, by its nature, can never break free of "show

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"...Cher is excellent in *Moonstruck. Ironweed,* I'm sorry to say, is a stiff..."

business." Edward R. Murrow, everyone's idea of integrity, was a highly stylized performer—as theatrically smoke-enshrouded and glamorous as Humphrey Bogart. The issue isn't show business but talent and style. Charming as it is, *Broadcast News* is also too moralistic by half.

PEOPLE WHO LOVE MOVIES ARE FOREVER waiting for young directing talents to emerge and galvanize the industry, but a few talented new screenwriters could have just as stirring an effect. **Moonstruck,** written by the young Off Broadway playwright John Patrick Shanley, might have been nothing more than a conventionally "warm" ethnic comedy. The material, on the surface, seems familiar: A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Shanley, as it happens, does write warm dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. When I saw the film, a good part of the audience was audibly surprised and pleased by how many odd corners the writing turned.

Norman Jewison is far from my favorite director, but the man who in recent years brought out such portentous and ungainly entertainments as *Fiddler on the Roof, Rollerball, ... And Justice for All,* and *Agnes of God* amazes here with his lightness, sureness, and speed. Jewison keeps the tone romantic and satirical at the same time, and he allows all the actors, no matter how briefly onscreen, to develop complete characterizations. There are times when directorial experience and maturity do matter; this is one of them. Cher, as expected, is excellent, and even Nicolas Cage, as the sexy baker, is good; he's dropped his hangdog, Farfel-in-the-manger look, and he's more animated than usual. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.*

AT THE BEGINNING OF **Ironweed,** JACK Nicholson, a death-haunted hobo with discolored skin and slitted eyes, runs into fellow bum Tom Waits, who has the elongated body and high forehead of a nineteenth-century caricature. The two actors are physically eloquent, and as they wander around Depression-era Albany and jeer at each other in a loving, disjointed way, I hoped we would get a harshly lyrical view of life on skid row. But *Ironweed,* I'm sorry to say, is a stiff—a punitively high-minded movie without any forward motion or much dramatic logic or simple coherence. The psychological richness that intrigued readers of William Kennedy's novel appears in the movie as the most banal kind of cinematic "visions." Director Hector Babenco doesn't seem to know how to shape a narrative. Even the formidable Meryl Streep, as a well-born woman who has drifted to the bottom, is stymied. Streep uses a coarse, low, washboard voice and a lurching walk, and she sings, in a bar, with game, tuneless determination, but she can't pull the courageous acting flourishes together into something that seems like a person. Babenco doesn't frame her performance and bring her out. The aura of hopelessness that hangs over *Ironweed* derives as much from the inept moviemaking as it does from the aimless, dream-tormented lives of the alcoholic bums onscreen.

ROBIN WILLIAMS'S ASTONISHING mouth—a furious Veg-o-matic that chops, dices, and recombines the movies, radio, and music of the past 50 years—has been activated in **Good Morning, Vietnam,** a comedy set in Vietnam in the fateful year 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. Based loosely on the actual experiences of a Vietnam D.J., the material might have yielded a great movie about paranoia, danger, and popular culture in the sixties. But instead, Mitch Markowitz, a TV writer, has produced a screenplay derived from the harmless service comedies of the fifties (like *Operation Mad Ball*) in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what?

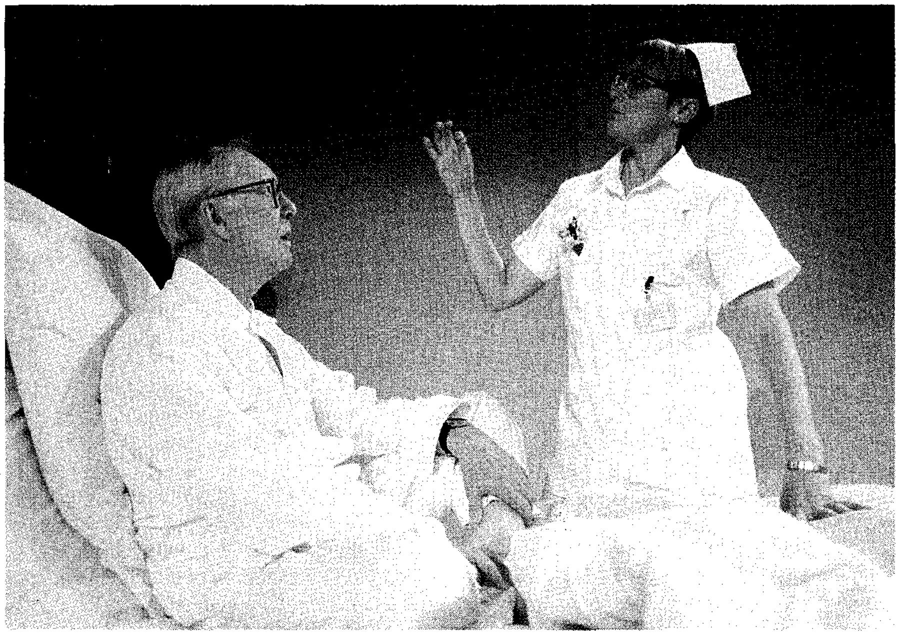
JOHN HUSTON'S FINAL FILM, **The Dead,** IS a triumph for Huston, James Joyce, and a cast of splendid Irish actors, and I will return to it when I have space. ■

Theater/John Simon

METHODS OF MADNESS

"...We have here an extended hospital joke; if you like that sort of thing, you can float blissfully on the darkening tide of the wit..."

WHAT A WAY WITH WORDS, YOU THINK AS you try to absorb Don DeLillo's **The Day Room** and laugh quite a lot during its first act. It begins with two patients in a semi-private (an oxymoron, as one of them points out) hospital room. There is Budge, an elderly widower who may or may not have serious health problems but whose most urgent need is to talk to someone, and Wyatt, an affluent yuppie father in for a routine, somewhat hypochondriacal checkup, who, not being good at talk, is eager to be left alone. One of them is not what he seems.



BEDSIDE MANNERS: *Adams and Hurt in* The Day Room, *at the Manhattan Theatre Club.*

Nor, alas, is *The Day Room* the easeful absurdist comedy it starts out as. Absurdist, to be sure, it remains; more and more so, in fact. But it becomes less of a comedy, to say nothing of easeful. Still, Act I manages to maintain a decent quota of tickling verbal conceits and dizzying sight gags. We have here an extended hospital—and, in the adjoining and overflowing wing, madhouse—joke: blackly beautiful humor about physical and mental patients, demented doctors and nurses. If you like that sort of thing, you can float blissfully on the darkening tide of the wit, relieved by lighter whimsy and some grimly compelling wisdom.

Running through the first half is a paean to talk, the art of language deployed in the act of conversation, words used with sensuous joy, preferably artfully, but, at the very least, enthusiastically. As the author stimulatingly notes, talk becomes more alive and essential the farther east one gets from America, where it hardly matters or exists at all. This notion is developed with great baroque glee, but it is, ultimately, a novelistic development. DeLillo, a fiction writer of distinction, is using prose more bookishly than dramatically. Mind you, he doesn't commit the obvious errors of neglecting action and stichomythia, two essentials of theater. Yet there is a proclivity to let long speeches get out of hand—or, rather, out of our ear too quickly, as old tenants are importunately crowded out by new ones before we get a chance to savor them.

On the page, pacing ourselves, we can linger as long as needed to extract the honey of hilarity; here, a nimbleness of comprehension beyond that of average minds is required. Our standard modes of listening are (rightly) too crude for the author; the play is full of such lines as "Use clichés; tell me something I can believe" and "I never watch television; I listen to it—the whole point is the audio." Such jokes are simple and to the point; but there are also much more complicated tirades—about, say, living in a high rise, looking for a dirt-floor café in the Near East, and getting transfusions of blood "mass-produced in the Republic [!] of Korea.... [It] arrives at the warehouse in the form of a polyester suit"—where our ability to join in verbal juggling acts and building card castles out of metaphors is put to a fairly severe test.

Rather sophisticated witticisms—many flawed, many sound—come at us at tremendous speed, and the stage action bunches up in certain places like an ill-fitting suit, not necessarily polyester, and not nearly so effective as were it more evenly distributed. *The Day Room,* in short, suffers mainly from the wrong rhythm, although in Act II the author's invention, on top of that, overreaches and underachieves. Representing the idiot box—especially in the day room of a loony bin—with a live actor (and John Christopher Jones performs it sovereignly) is a superb idea, marvelously developed. But now several kinds of strain set in: for more bizarre concepts, more rarefied humor, more elaborate and more symmetrical plotting. The strain rubs off on us, and nascent laughter stops dead.

In fact, the imbrications and encapsulations of the two acts are devices more appropriate to modern fiction. One cannot blame Michael Blakemore, whose imaginative and agile direction does its best to keep things moving and interesting, or Hayden Griffin and Natasha Katz, whose sets and lighting, respectively, are apt, even if the neon motel sign is too unambiguous for my taste. Mason Adams is an appropriate Budge, and Jones a more than suitable Wyatt. John Spencer is a funny lunatic, and J. T. Walsh does right by a doubtful doctor; but neither actor can do much with his second-act part. Michele Shay, good in the first act, is downright bad in the second. Mary Beth Hurt is adequate in both, but Timothy Carhart and, especially, Martha Gehman are weak links. There are a lot of good lines, and there is an idea here; I am not sure there is a play.

CARYL CHURCHILL PREFACES **Serious Money,** her verse, or doggerel, play about the London and New York stock exchanges, with a scene from Thomas

Photograph by Gerry Goodstein.

“. . .If frantic is good, the staging of *Serious Money* is masterly. In *Tamara,* language makes no more sense than chronology. . .”

Shadwell’s 1692 *The Volunteers,* which, though performed limply in front of the curtain, makes striking sense. Then the curtain goes up on a composite set representing LIFFE (the London International Financial Futures Exchange, felicitously pronounced “life”), as well as various boardrooms, brokerage houses, Wall Street, and whatnot, whereupon nothing made sense to me any more. It is just after the 1986 deregulation of the London stock market, the so-called Big Bang, and the stage is filled with bangs of every size. Countless computers and telephones are blazing and buzzing away; numerous maniacs are trading stocks, obscenities, and decibels; pandemonium has become epidemic and ecumenical.

Plots, counterplots, and subplots rattle around the stage. A dealer has committed suicide or been murdered, a corporate raider is making raids, an importer from Ghana pops in for some shady business, an American woman arbitrageur schemes and manipulates, a Peruvian businesswoman flies in for oil speculations and a little marginal sex with an American banker (for which there is never enough time or energy left), the dead man’s sister does some sleuthing but is soon more interested in what assets her brother may have squirreled away, individuals and businesses crumble, insider-trading scandals erupt all over as foul play and stage noise proliferate. There are impenetrable British accents and badly faked American ones (the first British cast may have been better), endless technical terms, arcane references to actual events, bewildering acronyms, complicated business maneuvers totally opaque (or OPEC) for someone like me, for whom any finance higher than a bank teller’s window is inscrutable.

But Mrs. Churchill does not leave it at that. Her dialogue overlaps variously, and there are aural and visual distractions galore. The play, further, wallows in gratuitous obscenity and scatology, and when she cannot think of an ending for either act, she simply ends it with a witlessly scabrous song. (That she got others to write these songs is not particularly exculpating.) And the actors assume various roles without always being able to differentiate them sufficiently. Given such multifarious confusion, I could not care about these characters, machinations, detonations, and just gave up.

If frantic is good, Max Stafford-Clark’s staging is masterly, and Peter Hartwell’s set and costumes, like Rick Fisher’s lighting, staunchly support the chaos. It’s hard to judge the acting in so unreal a blur, though Joanne Pearce and Allan Corduner seemed best to me, and two or three others tolerable. The play is reopening on Broadway with an American cast, which may make the dialogue easier to follow, though it remains to be seen whether that is an advantage.

Tamara TAKES PLACE SIMULTANEOUSLY on three floors and in various rooms and crannies of the Park Avenue Armory, transformed into Il Vittoriale, Gabriele d’Annunzio’s palatial villa. The aging literary and military lion, kept under house arrest by his friend the Duce, awaits a professional visit from Tamara de Lempicka, the Polish Art Deco painter and aristocratic refugee from the Bolsheviks. It is January 10, 1927; D’Annunzio, the lover of many famous women, wants to add another scalp to his proto-Fascist belt; Tamara merely needs another portrait commission, and hates Fascism, Communism, and, by now, men equally. As the Canadian author, John Krizanc, has imagined it, the guests and staff of the villa are all dallying with one another or with Gabriele while spying on him or trying to enlist him in their causes.

The spectators are, as it were, visitors to a D’Annunzio theme park and harangued, hectored, or herded by Dante Fenzo, the valet; Aldo Finzi, a Jewish Fascist guard; or Aelis Mazoyer, Gabriele’s lesbian confidante and social secretary. Split into three groups, we follow one or another of these guides, often at breakneck speed, as—upstairs, downstairs, and in the basement—*Tamara* and *Tamara* and more *Tamara* creeps at no petty pace. A spectator can keep up at best with one third, not necessarily the most important, and not enough to piece together the whole story. For this purpose, there is a catered dinner during intermission and a kaffeeklatsch after the show, where, consulting one another or a uniformed official (the premises crawl with waiters, waitresses, and sundry *ufficiali* who, on the strength of a couple of mispronounced Italian words, pretend to exude authenticity), we can fill in the gaps.

The idea for such a roving spectacle originated with Luca Ronconi’s production of *Orlando Furioso,* where, however, anyone could pre-acquaint himself with the plot of Ariosto’s epic; here one feels puzzled and frustrated as heard-of murders and suicides, rapes and lesbian seductions, take place in *other* rooms. Almost every speech is gimcrack rhetoric, every second line is a specious quasi-epigram; yet, at *Tamara*’s prices, one wants it all. I, for example, hardly got anything of the fake chauffeur, said by many to be the true protagonist. And I got far too much of the aspiring ballerina (wretchedly played by Cynthia Dale) who wants D’Annunzio to recommend her to Diaghilev. And too much anti-Semitism way before it became a serious problem.

Language often makes no more sense than chronology: We are to believe that a French and an Italian speaker cannot understand each other—though the way languages are mauled here, that might just be the case. Yet Sara Botsford, as a comely and persuasive Tamara, summons up a credible Polish accent in French and English; less successful linguistically and histrionically, Frederick Rolf turns Gabriele into a mixture of clowning and rant. Others do well enough by their parts, as does Gianfranco Ferré by their costumes. Robert Checchi’s production design is seductive; Richard Rose’s staging is good traffic directing, which, in this instance, is actually high praise. Had I paid megabucks for *Tamara,* I might have felt otherwise; as it is, helped by pleasant drinks and food, as well as useful exercise up and down the stairs, I took it all with a benevolent, though not quite beatific, smile.

A REVISED VERSION OF **Flora, the Red Menace,** with a somewhat changed John Kander–Fred Ebb score and a new book by David Thompson, is staged very agreeably by Scott Ellis and choreographed similarly by Susan Stroman. The small, awkward space at the Vineyard Theater is cannily exploited, and the piano reduction by David Pogue proves no betrayal of an unassuming score with no great songs but some rousing or winsome ones that do quite nicely. Based on a Depression novel by Lester Atwell about lovers and Communists struggling in and around the garment district in 1935, the show covers familiar territory with a refreshing lightness of touch that is not without some equally engaging, more serious overtones.

There is genuine charm in its two principal characters: Flora, the budding fashion illustrator, and Harry, the dedicated Communist muralist, whose love affair remains incipient despite Flora’s spunky efforts, and finally founders on her refusal to render unto Marx what she doesn’t deem his due. Harry, with a stammer worthy of Alan Turing, is winningly played by Peter Frechette, a young actor to watch; Flora remains a bit schematic in the not incapable hands of Veanne Cox, who, however, becomes immensely real and moving in her final number. The rest are strictly summer-theater stuff, but they do not prevent *Flora* from repeatedly bursting into flower. ■

Music/Peter G. Davis

A MONTH AT THE MET

"...A troubled *Trovatore,* a rough debut in *Turandot,* cheerless Strauss, a dim *Hoffmann,* a fine Violetta, chilly Mozart..."

THE FOLKS AT THE METROPOLITAN OPERA have been hard at work this holiday season, gamely pitching one production after another back into the repertory—five revivals in as many weeks, and most of them are still on view along with the new staging of *Il Trovatore.* It's been a busy operatic month, and here is a brief rundown of what's been going on in the Sybil Harrington Auditorium.

A revisit to the unanimously panned **Il Trovatore** revealed no improvements on the first performance, although there was one major cast change. The unfortunate original Azucena, Livia Budai, had already been sent packing, and management could congratulate itself on finding a glamorous last-minute replacement: Elena Obraztsova, who happened to be passing through town and celebrating *glasnost* with a Carnegie Hall recital. Perhaps the Russian mezzo-soprano's unexpected return to the Met caught her unprepared, or maybe she was appalled by her dreary surroundings. In any case, Obraztsova's surprisingly stodgy presence added no luster to this troubled production with its two miscast superstars, Joan Sutherland and Luciano Pavarotti. If anything, musical standards had deteriorated even further under Richard Bonynge's limp direction.

When confronted with the sort of across-the-board criticism that greeted the new *Trovatore,* the Met generally gets huffy and defensive. Questioned by the *Times* about the bad reviews, Bruce Crawford, the Met's general manager, snapped back: "The décor is similar to many successful productions in Salzburg and throughout Europe.... Our view is, whether one likes it or not, this is a solid production of the opera." In other words, little has changed since the Met opened in 1883: Europe still sets the standard for us new-world provincials, dissent will not be tolerated, and if the company can just lay its hands on enough star singers, all will be well.

Management is not as obstinate as it sometimes pretends, however, and few productions, even box-office successes, return looking exactly the same. Many of Franco Zeffirelli's more egregious excesses have been eliminated from his **Turandot** extravaganza, new last year—those ridiculous party-favor streamers yanked from Turandot's costume during the riddle scene, for example. Much of the Oriental kitsch that littered the Emperor's throne room has apparently been inventoried and thrown out, and there is a good deal less gratuitous hip-swaying, prancing, twitching, and fan-waving from all those screaming extras. At the end of Act II, it was even possible to spot Calaf and Turandot amid the crowd and notice that a disturbing relationship might be developing between them. The Zeffirelli *Turandot* could never be mistaken for a serious production of the opera Puccini wrote, but at least the Met is in there trying.

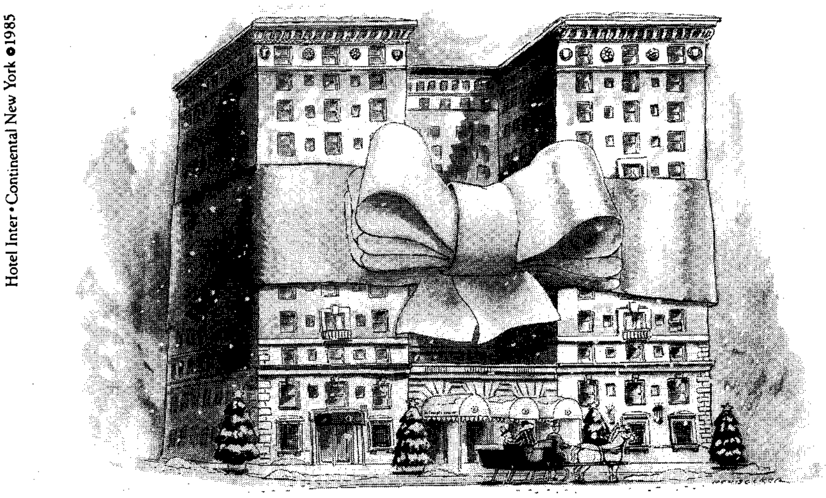
PRINCESS BRIDE: *Dimitrova in* Turandot.

This season's new cast is headed by Ghena Dimitrova, not exactly over the hill but a singer who should have made a Met debut years ago and now sounds slightly past her best. Although she can still muster more than enough lung power and steely tone to manage Turandot's stratospheric music with ease, Dimitrova rode roughly and monotonously over the notes at the first performance, and she confined her acting to the occasional icy glare. Considering a performance that was something less than sensational, the rapturous demonstration staged by her fans during curtain calls seemed rather excessive. But, then, so was the rude reception given Aprile Millo, who sang Liù. Apart from a few phrases that got away from her, Millo sounded far more comfortable with this lyric role than with the dramatic Verdi heroines the Met has been prematurely thrusting upon her. Vladimir Popov was a secure but featureless Calaf, and the other singers gave coarse performances, probably taking a cue from Nello Santi's crude cut-and-slash conducting.

Back in time for New Year's Eve and looking much the same as last season, the Met's ten-ton **Die Fledermaus** continues to be the most cheerless and lavishly oppressive production of Strauss's champagne operetta I have ever encountered. Stage director Paul Mills may have toned down Otto Schenk's heavy-handed and vulgar direction, but possibly the listless performance just gave that impression. The only bit of fizz was provided by Barbara Daniels (Rosalinde) and Barbara Kilduff (Adele), two bright-voiced and engaging sopranos who deserve more talented colleagues and a better show. With a lifeless cast onstage, Manuel Rosenthal's leaden baton in the pit, and an impossible bilingual text—the musical numbers in German, the dialogue in English—Strauss never had a chance. Sid Caesar worked hard as Frosch, the drunken jailer, but his tired vaudeville routines only made the evening seem longer.

An earlier and far more successful Otto Schenk–Günther Schneider-Siemssen collaboration is also back—**Les Contes d'Hoffmann**—and this one, I'm afraid, does not look quite the same. Familiarity may not have dimmed one's enjoyment of Schneider-Siemssen's ingeniously intricate, fantastical sets, but poor

Photograph by Johan Elbers.



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"THE FOODS OF SPAIN & MEXICO ARE MANY—DISCOVER THE VERY BEST."

lighting has. The first performance was badly underlit, the background projection in the Venetian act shook badly and never came into focus, and each scene lacked the sharply etched clarity that made the production so striking when new. All that can be fixed, but there is less hope for Neil Shicoff's loudly shouted and roughly oversold Hoffmann, his vocally undistinguished ladyloves (Gwendolyn Bradley, Tatiana Troyanos, and Roberta Alexander), James Morris's bland villains, and Charles Dutoit's nervous conducting.

Critics generally report on opening nights, but since the Met's first cast for **La Traviata** fell apart at the last minute due to illness or whatever, it seemed only fair to wait until the pieces could be reassembled. They never were, entirely, but Anna Tomowa-Sintow recovered in time for the third performance, and I'm glad she did. In the lyric Wagner and Strauss roles that are most closely identified with her, Tomowa-Sintow is often content to let her plush soprano coast idly over the surface, but her Violetta was both musically alert and dramatically specific—perhaps because she realizes that Verdi's exposed vocal writing gives a singer few places to hide. This was the sort of old-fashioned star turn that the Met encourages, hopes for, and seldom gets these days—a major vocal personality functioning at peak capacity and filling every corner of the house. Tomowa-Sintow might have been even more effective had she not been surrounded by mediocrity—a gauche Alfredo (Neil Rosenshein), a worn-out Germont (Sherrill Milnes), an unhelpful conductor (Thomas Fulton), and nonexistent production values.

There was little reason to get excited over the revival of Mozart's **Die Entführung aus dem Serail**, a careful re-creation of John Dexter's uncluttered but chilly and humorless production. The search for an adequate Konstanze continues—Zdzislawa Donat bravely fought a losing battle with this difficult music, her voice tuning in and out on the notes like a shortwave signal. In her Met debut as Blondchen, Erie Mills looked and sounded as hard as nails; whatever happened to this charming singer? The men were better: Gösta Winbergh sang Belmonte's arias gracefully and winningly until he reached the florid parts, Matti Salminen was a delightfully ripe Osmin, and Heinz Zednik brought exactly the right whimsical touch to Pedrillo's witty musical character. Conductor Marek Janowski gave a well-routined but unilluminating account of the score.

So ends a typical month at the Met, and even the most charitable critic could hardly call it a memorable one. The kind of culinary opera the company favors nowadays is a passively received, second-hand product that consciously avoids provocative staging concepts, new scenic approaches, repertory expansion, imaginative casting, and any fresh musical and theatrical ideas that might challenge, stimulate, and arouse. What seems to engage management's attention most vigorously at the moment is the search for singers, mainly in Europe, and the delusion that old-fashioned international opera can still be made to run, seven performances a week, on star power alone. Those days are long past, and one wonders how many more seasons of make-do casts, last-minute cancellations, disintegrated plans, and hasty compromises the Met will tolerate before plucking up the courage to explore other options.

IF THERE IS A VIABLE FUTURE FOR INTERnational opera, it will probably be restricted to such one-shot gala occasions as the Boston Symphony's recent performance of Strauss's **Elektra** in Carnegie Hall. Practically speaking, this was a fully staged production of the opera, with the singers costumed and acting out their parts on a towering black platform erected in the center of the orchestra—a stark arrangement, but all the décor *Elektra* really needs when placed in good hands. Seth Schneideman received modest credit in the program as staging consultant, but he wisely attempted to create nothing more ambitious than a suitable environment in which the cast could perform comfortably.

And perform they did, especially Hildegard Behrens in the title role and Christa Ludwig as Klytemnestra, both magnificent. Nothing Behrens has sung in New York quite prepared me for her Elektra, particularly for the sheer vocal quality she brought to music that is often more shrieked than sung. Her voice sounded unusually rich and effortlessly produced, giving every note its full value, and the familiar passionate commitment that has always distinguished her work was there in abundance. Ludwig reminded us how chilling Klytemnestra can be when her music is sung beautifully and with such cunningly understated verbal nuances. The great scene between the two women was spellbinding.

The other principals—Ruth Falcon (Chrysothemis), James King (Aegisth), and Brian Matthews (Orest)—did not reach the same exalted level, but they all made positive contributions, and the smaller roles were cast from strength. Apparently Seiji Ozawa decided to take Strauss's exaggerated cautionary advice to conductors literally: "Direct *Elektra* and *Salome* as if they were by Mendelssohn—elfin music." The score ideally might have been played with more bite, character, and ferocity, but in terms of pure instrumental refinement and precision, the Boston Symphony was just about perfect. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

TRUMP TOWER JEWELRY

THIS SHOP IN THE TRUMP TOWER ATRIUM is having a sale on jewelry—Native American, old and antique ivory, and contemporary sterling silver. Native American jewelry includes: sterling-silver Navaho squash-blossom necklace set with turquoise, was $3,500, now $1,750; reversible sterling-silver pendant necklace with turquoise and coral inset, was $2,750, now $1,375; heavy sterling-silver squash-blossom necklace with carved coral on silver-bead chain, was $1,650, now $825. Plain and hand-carved old ivory jewelry from India, Tibet, Nepal, China, and Africa includes: henna- or tea-dyed bracelets (some with sterling-silver hinges, some set with semi-precious stones), were $80–$840, now $40–$420; small five-strand bead necklace with 14-karat-gold clasp and garnet, gold, and ivory beads, was $640, now $320. Also, rings, pillboxes, ivory earrings, ivory minaudières, were $80–$300, now $40–$150, and more. Contemporary sterling-silver jewelry includes: semi-precious pendants in sterling silver, were $90–$600, now $67.50–$450; one-of-a-kind bracelets, were $125–$475, now $93.75–$356.25; earrings, were $70–$100, now $52.50–$75; rings, were $30–$180, now $22.50–$135; and more. A.E., M.C., V., checks accepted; exchanges possible. *Saity Jewelry, Trump Tower Atrium, 725 Fifth Ave., at 56th St., fifth level (308-6570); Mon.–Sat. 10 a.m.–6 p.m.; through 1/23/88 (closed 1/1/88).*

MICKEY AND FRIENDS

HERE ARE SALES ON CARTOON CLOTHING. Mouse N' Around I has Mickey and Minnie acrylic sweaters (sizes 0–16), were $11.99 and $12.99, now $8.50 and $9.50; children's reversible cotton-poly sweatshirts (sizes 4–6X and 7–14), were $29 and $33, now $23 and $26; reversible jackets, were $29–$47, now $23.20–$37.60; Garbage Pail Kids cotton-poly sweatshirts (sizes 6–16), were $12, now $6.99. Mouse N' Around II carries adult and children's sizes. Our Boutique carries adult sizes S–XL; for example: reversible sweatshirts featuring Disney and other cartoon characters, were $48 and $54, now $39.99; reversible jackets, were $64, now $48; Mickey nightshirts, were $25–$36, now $18.75–$27; Looney Tunes T-shirts, were $14 and $15, now $8. Sterling-silver or gold Disney jewelry includes: large silver pendants, were $42, now $29.40; 14-karat-gold Mickey Mouse pierced earrings, were $38, now $26.60; and more. A.E., Discover, checks accepted; all sales final. *Mouse N' Around I, 197 Bleecker St. (529-5656); Mon. 11 a.m.–7 p.m., Tues.–Sat. till 10 p.m., and Sun. 1–7 p.m. Our Boutique, 99 MacDougal St. (254-2726); Mon. 1–8 p.m., and Tues.–Sat. till 11 p.m., and Sun. till 8 p.m. Mouse N' Around II, 1274 Lexington Ave., near 86th St. (289-1554); Mon.–Fri. 10 a.m.–7 p.m., Sat. till 6 p.m., and Sun. noon–5 p.m.; through 1/7/88 (closed 1/1/88).*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

READING IS FUN

THE EEYORE'S CHILDREN'S BOOKSTORES are taking 20 percent off all in-stock hardcover books, calendars, videos, cassettes, and records. Also, 20 percent off purchases of $25 or more on paperback books, free Sunday story-telling hour for children 3–6, and free gift-wrapping. To be placed on Eeyore's mailing list, leave a message at 496-0081. A.E., Discover, M.C., V., checks accepted; all sales final. *Eeyore's Books for Children, 25 East 83rd St. (988-3404), and 2212 Broadway, near 79th St. (362-0634). East Side hours: Mon.–Sat. 10 a.m.–6 p.m. and Sun. noon–5 p.m. West Side hours: Mon.–Sat. 10 a.m.–6 p.m. and Sun. 10:30 a.m.–5 p.m. Call for Sunday story hours. 1/2/88–1/23/88.*

CONSUMER AWARE

IF YOU HAVE A HISTORY OF HEAVY SMOKing or are currently a heavy smoker, have no personal history of lung cancer, and are over 55 years old, you might benefit by participating in this research study. Beth Israel Medical Center's Kriser Lung Cancer Center is conducting a five-year "Smokescreen" to study 3,000 high-risk people in order to develop a more reliable tool for the early detection of lung cancer. During the study, participants will be given (at no cost) an annual chest examination, X-ray, and blood test. Volunteers with a family history of cancer, particularly lung cancer, will be given special consideration. *Kriser Lung Cancer Center (420-4222); Mon.–Fri. 9 a.m.–5 p.m.*

PIPE DREAMS

THIS SALE FEATURES REDUCTIONS ON pipes of all sizes and shapes. Classic and featherweight pipes are available in carved or smooth finishes. For example: large OomPaul pipes, were $50, now $30; one-of-a-kind and custom-made pipes, were $175–$3,500, now $122.50–$2,450; classic shapes, including Bent Apple, Bent Dublin, and Sherlock Holmes, were $37.50 and $40, now $28.12 and $30; vintage straight-grain specimen pieces, were $40–$200, now $30–$150; assorted pipes with slight flaws, were $20, now $16; perfect assorted shapes, including Billiard and Prince of Wales, were $22.50–$32.50, now $18–$26; genuine block meerschaums, were $50–$250, now $40–$200. Mail orders accepted; free sale catalogue and price list available on request. A.E., M.C., V., checks, money orders accepted; exchanges possible. *Connoisseur Pipe Shop, Ltd., 51 West 46th St., New York, N.Y. 10036 (247-6054); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5 p.m.; through 1/31/88 (closed 1/1/88).*

LITTLE ONES

THIS CHILDREN'S-CLOTHING STORE IS having a sale on name-brand fall and winter clothing. Coats and snowsuits (sizes 6 months–8 years), were $77–$185, now $38.50–$92.59; long-sleeved cotton-flannel or corduroy shirts and blouses (sizes 6 months–8 years), were $29–$53, now $14.50–$26.50; long-sleeved cotton T-shirts and polo shirts (sizes 6 months–6 years), were $20–$55, now $10–$22.50; wool and wool-blend sweaters (sizes 6 months–8 years), were $30–$72, now $15–$36; Coveri sneakers (European sizes 23–29), were $32–$48, now $16–$24; cotton pants (sizes 6 months–7 years), were $27–$60, now $13.50–$30; corduroy, flannel, velvet, denim, or leather skirts and dresses (sizes 12 months–8 years), were $29–$132, now $14.50–$66; and more. A.E., M.C., V. accepted; no checks; all sales final. *Robin's Nest, 1397 Second Ave., near 73rd St. (737-2004); Mon.–Fri. 11 a.m.–7 p.m. and Sat. till 6 p.m.; while stock lasts (closed 1/1/88).*

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WHEN YOU BUY A BULK-SIZE LOAF OF these all-natural pâtés (3½–4½ lbs.) or a spreadable savory mousse (4–4½ lbs.) for $35, Les Trois Petits Cochons will donate $15 to the Coalition for the Homeless. Pâtés and mousses include: pâté de légumes, pâté de campagne, pâté au poivre vert, pâté forestier, mousse au saumon, and more. Cash only. *Les Trois Petits Cochons Pâté Co., 453 Greenwich St. (219-1230); Mon.–Fri. 9 a.m.–5:30 p.m.; through 1/31/88 (closed 1/1/88).*

A Complete Entertainment Guide for Seven Days Beginning

DECEMBER 30

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 1/5: *The Rose King.* #2—Through 1/7: *Lord of the Dance: Destroyer of Illusion.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 12/30: *Sullivan's Travels; The Goddess.* 12/31–1/2: "Surrealistic Film Festival." 1/3: *Fellini Satyricon; Fellini's Roma.* 1/4: *Don't Look Back; Monterey Pop.* 1/5: *One Flew Over the Cukoo's Nest; The Witches of Eastwick.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). *Leonard Part 6.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*House of Games.* #2—*Rendez-Vous.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Nuts.* #2—*Walker.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Raw.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Empire of the Sun.* #2—*The Last Emperor.* #3—*Wall Street.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 12/30: *Twelve Angry Men; Witness for the Prosecution.* 12/31: *The Philadelphia Story; Bringing Up Baby.* 1/1–2: *Easy Rider; Five Easy Pieces.* 1/3–4: *Hiroshima, Mon Amour; Muriel.* 1/5: *Laura; Night and the City.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 12/30–31: *The Glass Menagerie* (1950); *A Streetcar Named Desire.* 1/1–2: *The Bicycle Thief; Marriage Italian Style.* 1/3: *Grand Illusion; Rules of the Game.* 1/4–5: *Children of Paradise.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Barfly.* #2—*September.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Housekeeping.* #2—*Dark Eyes.* #3—*My Life as a Dog.* #4—*Hope and Glory.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Fatal Attraction.* #2—*Batteries Not Included.* #3—*Three Men and a Baby.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Broadcast News.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Three Men and a Baby.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Throw Mama From the Train.* #2—*Planes, Trains and Automobiles.* #3—*Overboard.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Empire of the Sun.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Overboard.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Broadcast News.* #2—*Empire of the Sun.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Planes, Trains and Automobiles.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Wall Street.* #2—*Nuts.* #3—*The Running Man.* #4—*Sign O' the Times.* #5—*Fatal Beauty.* #6—*Pinocchio and the Emperor of the Night; Flowers in the Attic.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Three Men and a Baby.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *Batteries Not Included.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Raw.* **EMBASSY 3**—*Raw.* **EMBASSY 4**—*Fatal Attraction.*

37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*Leonard Part 6.* #2—*Flowers in the Attic; Cinderella.*

40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** (757-2406). *Throw Mama From the Train.*

41. **ZIEGFELD—54th St. west of Sixth Ave.** (765-7600). *Cry Freedom.*

42. **EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts.** (755-3020). *Batteries Not Included.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Housekeeping.* **CARNEGIE SCREENING ROOM**—(757-2131). *Ludwig.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Moonstruck.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). *Raw.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Dirty Dancing; Pinocchio and the Emperor of the Night.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Wall Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Manon of the Spring.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Maurice.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Throw Mama From the Train.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Nuts.* **CORONET**—*Broadcast News.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Glass Menagerie.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Dead.* **CINEMA II**—(753-0774). *Good Morning, Vietnam.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Planes, Trains and Automobiles.* #2—(832-2720). *Overboard.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Empire of the Sun.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*September.* #2—Program Unavailable.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Lonely Passion of Judith Hearne.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Ironweed.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Fatal Attraction.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Wall Street.* #2—*Nuts.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Raw.* #2—*Planes, Trains and Automobiles.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Throw Mama From the Train.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Dark Eyes.* #2—*Jean de Florette.* #3—*My Life as a Dog.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Repentance.* #2—*Sammy and Rosie Get Laid.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Empire of the Sun.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Broadcast News.* #2—*Three Men and a Baby.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Moonstruck.* #2—*Cry Freedom.* #3—*Planes, Trains and Automobiles.* #4—*Nuts.* #5—*September.* #6—Program Unavailable.

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Three Men and a Baby.* #2—*Cinderella; Walker.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Raw.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Overboard.* #2—*Wall Street.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Fatal Beauty.* #2—*Throw Mama From the Train.* #3—*Raw.* #4—*Batteries Not Included.* #5—*Pinocchio and the Emperor of the Night.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Raw.* #2—*Batteries Not Included.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 5/88, "Monthly Matinees for Families." 1/2 at 3: *Why Did the Beetle Cross the Road* (1984), dir. Jan Skretny; *Benji* (1974), dir. Joe Camp.

CINEMA ITALIA—ROBERTO ROSSELLINI—Carnegie Screening Room, 887 Seventh Ave. at 57th (975-0217). Screening of the original uncut version of *Ludwig* (1973), dir. Luchino Visconti, with Romy Schneider and Helmut Berger.

FRAUNCES TAVERN MUSEUM—54 Pearl St. (425-1778). Free with museum admission. Through 1/31/88: "Love, Intrigue, and Revolution: A Sunday Film Series." 12/31 at 2: *Mutiny on the Bounty* (1935), dir. Frank Lloyd, with Clark Gable, Charles Laughton, and Franchot Tone.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 1/5–6 at 12:30, 3:15, 6, and 8:45: *Scene of the Crime* (1986), dir. André Téchiné, with Catherine Deneuve and Victor Lanoux.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 1/3/88, Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video-Feature": Dara Birnbaum: "The Damnation of the Faust Trilogy," *Evocation* (1983); *Will o' the Wisp (A Deceitful Goal)* (1985); *Charming Landscape* (1987).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 3/4/88: "Kinoshita: A Retrospective." All films in Japanese, Eng. subtitles. 1/5 at 6:30: *Spring Dreams* (1960), with Chieko Higashiyama; *Woman* (1948), with Mitsuko Mito.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Through 1/23, Tues.–Sat. at 1: "The Erl King," a video exhibition by Grahame Weinbren and Roberta Friedman.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts from New York filmmakers.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. 12/29 at 10:30 a.m. held at **The Hard Rock Cafe:** the Millennium will hold a press conference to announce the Society's Fourth Annual list of the Year's True Heroes and to award the Millennium Society's annual scholarship fund. 12/31 the Hard Rock will host the annual gala to raise funds for the Millennium scholarship fund.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." Through 1/16, running concurrently with the Jackie Gleason tribute: "A Tribute to *The Honeymooners.*" Through 1/2/88: screening of *Peter Pan* (1960), with Mary Martin. 1/6 at 12:30 and 1/7 at 5:30: "Seminars With Robert Trout." The great pioneer in radio and television news broadcasting will discuss his distinguished career with the three major networks.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 1/1 at 3: *The Godfather Part II* (1974), dir. Francis Ford Coppola, with Marlon Brando and Al Pacino. 1/2 at 2:30: *Star Trek: The Voyage Home* (1986), dir. Leonard Nimoy, with William Shatner; at 5:30: *The Untouchables* (1987), dir. Brian De Palma, with Sean Connery and Kevin Costner. 1/3 at 2:30: (See 1/2 at 5:30); at 5:30: *Witness* (1985), dir. Peter Weir, with Harrison Ford and Kelly McGillis. 1/4 at 6:30: *48 Hours* (1982), dir. Walter Hill, with Eddie Murphy and Nick Nolte. Through 1/31/88: "STZ: The Films of Scola, Tavernier, and Zanussi." 1/1 at 2:30: *A Special Day* (1977), dir. Scola; at 6: *The Year of the Quiet Sun* (1984), dir. Zanussi. 1/2 at 2: *'Round Midnight* (1986), dir. Tavernier, with Dexter Gordon; at 5: *The Structure of Crystals* (1969), dir. Zanussi. 1/3 at 2: *Ways in the Night* (1979), dir. Zanussi; at 5: *A Sunday in the Country* (1984), dir. Tavernier. 1/4 at 2:30: *A Week's Vacation* (1980), dir. Tavernier; at 6: *The Constant Factor* (1980), dir. Zanussi. 1/5 at 2:30: *Drama of Jealousy* (1970), dir. Scola; at 6: *Illumination* (1973), dir. Zanussi. Through 1/3/88: Bill Viola: Installation and Videotapes.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 12/30 at 8 and 10:15: *The Mozart Brothers* (1986, Sweden), dir. Suzanne Osten. 12/31 at 7:30: *The Mozart Brothers*; at midnight: *A Night at the Opera* (1935), dir. Sam Wood, with the Marx Brothers. 1/1 at 5, 7:30, and 10, 1/2 at 8 and 10:15, 1/3 at 2:45, 5, and 7:30, and 1/4–7 at 8: *Jean de Florette* (1986, France), dir. Claude Berri, with Gerard Depardieu and Yves Montand.

NEW YORK PUBLIC LIBRARY—Early Childhood Resource and Information Center, 66 Leroy St. (929-0815). Free. 1/2 at 2: *Yellow Submarine* (1968), dir. George Dunning, with the voices of the Beatles; 3: Films and stories for toddlers. 1/4 at 2 at the Ottendorfer Branch, 135 2nd Ave.: *Romeo and Juliet* (1968), dir. Franco Zeffirelli, with Leonard Whiting and Olivia Hussey.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 1/14/88: "The Age of New Yorker Films: Part II." 12/30 at 5:30: *Dona Flor and Her Two Husbands* (1977), dir. Bruno Baretto, with Sonia Braga; at 7:30: *Koko—The Talking Gorilla* (1978), dir. Barbet Schroeder; at 9:15: *The Testament of Orpheus* (1959), dir. Jean Cocteau, with Cocteau and Pablo Picasso. 12/31 at 5:30: *The Chant of Jimmie Blacksmith* (1978), dir. Fred Schepisi, with Freddie Reynolds and Tommy Lewis; at 7:30: *Le Jour Se Leve* (1939), dir. Marcel Carne, with Jean Gabin. 1/1–3 at 5:30: *Story of a Love Affair* (1950), dir. Michelangelo Antonioni; at 7:30: *The Third Generation* (1979), dir. Rainer Werner Fassbinder, with Hanna Schygulla; at 9:30: *Variety Lights* (1950), dir. Federico Fellini. 1/2–3 at 3:45: *A Geisha* (1953), dir. Kenji Mizoguchi. 1/5–6 at 5:30: *Chan is Missing* (1982), dir. Wayne Wang; at 7:15: *The Flavor of Green Tea Over Rice* (1953), dir. Yasujiro Ozu; at 9:30: *Joanna Francesa* (1973), dir. Carlos Diegues, with Jeanne Moreau. Through 1/10, Sats. and Suns. at 2: *Robert Wilson and the Civil Wars*, dir. Howard Brookner.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series." Through 12/27: Shirley Clark screenings include *Dance in the Sun* (1953); *In Paris Parks* (1954); *Bullfight* (1955); *A Moment in Love* (1956); *The Cool World* (1963); and *Ornette: Made in America* (1985).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Raw.* #2—*Pinocchio and the Emperor of the Night; Leonard Part 6.* #3—*Throw Mama From the Train.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Planes, Trains and Automobiles.* #2—*The Princess Bride.* #3—*Baby Boom; Cinderella.* #4—*Nuts.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Wall Street.* #2—*Planes, Trains and Automobiles.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Fatal Attraction.* #2—*Wall Street.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Raw; Disorderlies.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Three Men and a Baby.* #2—*Wall Street.* #3—*Leonard Part 6.* #4—*Nuts.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Leonard Part 6.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—*Planes, Trains and Automobiles.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Throw Mama From the Train.* #2—

Planes, Trains and Automobiles. #3—*Cinderella.* #4—*Overboard.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Nuts.* #2—*Three Men and a Baby.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Cinderella.* #2—*Throw Mama From the Train.* #3—*Three Men and a Baby.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Wall Street.* #2—*Planes, Trains and Automobiles.* #3—*The Running Man; Cinderella.* #4—*Batteries Not Included.* #5—*Empire of the Sun.* #6—*Raw.* #7—*Nuts.* #8—*Dirty Dancing; Pinocchio and the Emperor of the Night.* #9—*Broadcast News.* #10—*Leonard Part 6.* #11—*Fatal Attraction; Three Men and a Baby.* #12—*Throw Mama From the Train; Overboard.*

BROOKLYN

AREA CODE 718

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Program Unavailable.

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Broadcast News.* #2—*Throw Mama From the Train.* #3—*Three Men and a Baby.* #4—*Empire of the Sun.* #5—*Hope and Glory.* #6—*Raw.* #7—*Fatal Attraction.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Wall Street.* #2—*Broadcast News.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Three Men and a Baby.* #2—*Raw.* #3—*Throw Mama From the Train; Pinocchio and the Emperor of the Night.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Empire of the Sun.* #2—*Nuts; Pinocchio and the Emperor of the Night.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Flowers in the Attic; Pinocchio and the Emperor of the Night.* #2—*Throw Mama From the Train.* #3—*The Running Man.* #4—*Fatal Attraction.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Raw.* #2—*Batteries Not Included; Pinocchio and the Emperor of the Night.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Program Unavailable. #2—*Three Men and a Baby.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Wall Street.* #2—*Planes, Trains and Automobiles.* #3—*Nuts.* #4—*Batteries Not Included.* #5—*Overboard.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Nuts.* #2—*Wall Street; Pinocchio and the Emperor of the Night.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Overboard.* #2—Program Unavailable. #3—*Wall Street.* #4—*Nuts.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Three Men and a Baby.* #2—Program Unavailable. #3—*Cinderella.* #4—*Throw Mama From the Train.* #5—*Dirty Dancing.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—Program Unavailable. #2—Program Unavailable. #3—*Throw Mama From the Train.* #4—*Planes, Trains and Automobiles.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Fatal Attraction.* #2—*Overboard.* #3—*Planes, Trains and Automobiles.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Wall Street.* #2—*Nuts.* #3—Program Unavailable. #4—Program Unavailable.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Planes, Trains and Automobiles.* #2—*Nuts.* #3—*Wall Street.* #4—*Empire of the Sun.* #5—*Cinderella.* #6—*Three Men and a Baby.* #7—*Overboard.* #8—*Leonard Part 6.* #9—*Batteries Not Included.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Raw; Three Men and a Baby.* #2—*Nuts.* #3—*Planes, Trains and Automobiles; Pinocchio and the Emperor of the Night.* #4—*Throw Mama From the Train.* #5—*Batteries Not Included.* #6—*Overboard.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Batteries Not Included.* #2—*Throw Mama From the Train.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Throw Mama From the Train.* #2—*Batteries Not Included.* #3—*Raw.* #4—*Three Men and a Baby.* #5—Program Unavailable.

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Leonard Part 6.* #2—*Fatal Attraction.* #3—*Overboard.* #4—*Cinderella.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Nuts.* #2—*Planes, Trains and Automobiles.* #3—*Three Men and a Baby.* #4—*Wall Street.* #5—*Leonard Part 6.* #6—*Raw.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Overboard.* #2—*Nuts.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.* #3—*Batteries Not Included.* #4—*Fatal Attraction.*

303. CORONA—PLAZA—(639-7722). *Batteries Not Included.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Broadcast News.* #2—*Throw Mama From the Train.* #3—*Raw.* #4—*Empire of the Sun.* #5—*Three Men and a Baby.* #6—*Leonard Part 6.* #7—*Pinocchio and the Emperor of the Night.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Fatal Attraction.* #2—*Throw Mama From the Train.* #3—*Planes, Trains and Automobiles.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Raw.* #2—*Planes, Trains and Automobiles.* #3—*Wall Street.* #4—*Wall Street.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Three Men and a Baby.* #2—*Wall Street.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Fatal Attraction.* #2—*Dirty Dancing.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.* #3—*Empire of the Sun.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Nuts.* #2—*Dirty Dancing.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Overboard.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Wall Street.* #2—*Raw.* #3—*Leonard Part 6.* #4—*The Running Man.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Three Men and a Baby.* #2—*Batteries Not Included.* #3—*Wall Street.* #4—*Empire of the Sun.* #5—*Throw Mama From the Train.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Broadcast News.* #2—*Planes, Trains and Automobiles.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Overboard.* #2—*Empire of the Sun.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Raw.* #2—*Leonard Part 6.* #3—*Nuts.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Planes, Trains and Automobiles.* #2—*Overboard.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Wall Street.* #2—*Three Men and a Baby.* #3—*Nuts.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Throw Mama From the Train.* #2—*Raw.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Running Man; Pinocchio and the Emperor of the Night.* #2—*Throw Mama From the Train.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Throw Mama From the Train.* #2—*Pinocchio and the Emperor of the Night; Three Men and a Baby.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Overboard; Pinocchio and the Emperor of the Night.* #2—*Raw.*

401. NEW DORP—HYLAN—(351-6601). #1—*Planes, Trains and Automobiles.* #2—*Throw Mama From the Train.*

402. NEW DORP—LANE—(351-2110). *Leonard Part VI; Cinderella.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Batteries Not Included.* #2—*Wall Street.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Empire of the Sun.* #2—*Cinderella.* #3—*Nuts.* #4—*Overboard.* #5—*Three Men and a Baby.* #6—*Wall Street.* #7—*Planes, Trains and Automobiles.* #8—*Planes, Trains and Automobiles.* #9—*Batteries Not Included.* #10—*Leonard Part 6.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Pinocchio and the Emperor of the Night; Leonard Part 6.* #2—*Throw Mama From the Train.*

501. BELLMORE—MOVIES—(783-7200). Through 12/31: *Baby Boom.* Beg. 1/1: *Fatal Attraction.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Fatal Attraction.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Wall Street.* #2—*Nuts.* #3—*Leonard Part 6.* #4—Program Unavailable.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Wall Street.* #2—*Three Men and a Baby.* #3—*Batteries Not Included.* #4—*Overboard; Cinderella.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—Program Unavailable. #2—*Throw Mama From the Train.* #3—*Three Men and a Baby.* #4—*Baby Boom.* #5—*Fatal Attraction.* #6—*Planes, Trains and Automobiles.* #7—*Suspect.* #8—*Nuts; Cinderella.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Nuts.* #2—*Wall Street.* #3—*Batteries Not Included.*

507. HEWLETT—HEWLETT—(791-6768). *Fatal Attraction.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Cinderella.* #2—*Leonard Part 6.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Planes, Trains and Automobiles.* #2—*Wall Street.* #3—*Raw.* #4—*Throw Mama From the Train.* #5—*Overboard.* #6—*Batteries Not Included; Pinocchio and the Emperor of the Night.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Overboard.* #2—*Raw.* #3—*Planes, Trains and Automobiles.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Fatal Attraction.* #2—*Baby Boom.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Throw Mama From the Train.* #2—Program Unavailable. #3—*Fatal Attraction.* #4—*Planes, Trains and Automobiles.* #5—*Three Men and a Baby.* #6—*Cinderella.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 12/31: *Cinderella; sspc* Beg. 1/1: *Fatal Attraction.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Throw Mama From the Train.* #2—*Wall Street.* #3—*The Running Man.* #4—*Suspect.*

515. MALVERNE—TWIN—(599-6966). #1—*Fatal Attraction.* #2—*Baby Boom.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Planes, Trains and Automobiles.* #2—*Three Men and a Baby.* #3—*Fatal Attraction.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Cinderella.* #2—*Fatal Attraction.* #3—*Wall Street.* #4—*Planes, Trains and Automobiles.* #5—*The Running Man.* #6—*Three Men and a Baby.* #7—*Batteries Not Included.* #8—*Leonard Part 6.* #9—*Overboard.*

518. MASSAPEQUA—PEQUA—(799-6464). *Nuts.*

519. MERRICK—TWIN—(546-1270). #1—*Wall Street.* #2—*Batteries Not Included.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Fatal Attraction; Pinocchio and the Emperor of the Night.* #2—*Nuts.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Dirty Dancing.* #2—*Overboard.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Wall Street.* #2—*Empire of the Sun.* #3—*Batteries Not Included.* #4—*Nuts.* #5—*Overboard.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Three Men and a Baby.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Nuts.* #2—*Batteries Not Included.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Throw Mama From the Train.* #2—*Leonard Part 6; Dark Eyes.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Nuts.* #2—Program Unavailable. #3—*Three Men and a Baby.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Empire of the Sun.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Baby Boom.* #2—Program Unavailable. #3—Program Unavailable.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Cinderella; Nuts.* #2—*Planes, Trains and Automobiles.* #3—*Overboard.* #4—*The Last Emperor.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*Leonard Part 6.* #8—*The Running Man.* #9—*Wall Street.* #10—*Fatal Attraction.* #11—*Empire of the Sun.* #12—*Fatal Beauty; Pinocchio and the Emperor of the Night.* #13—*Raw; Batteries Not Included.*

531. WANTAGH—WANTAGH—(781-6969). *Pinocchio and the Emperor of the Night.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*Manon of the Spring.* #3—*My Life as a Dog.* #4—*Dark Eyes.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Wall Street.* #2—*Wall Street.* #3—*Leonard Part 6.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Planes, Trains and Automobiles.* #2—*Three Men and a Baby.* #3—*Batteries Not Included.*

602. BAY SHORE—CINEMA—(665-1722). *The Running Man.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Nuts.* #2—Program Unavailable.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Throw Mama From the Train.* #2—*Planes, Trains and Automobiles.* #3—*Empire of the Sun.* #4—*Pinocchio and the Emperor of the Night; Nuts.* #5—*Overboard.* #6—*Batteries Not Included.* #7—*Three Men and a Baby.* #8—*Broadcast News.* #9—*Leonard Part 6; Cinderella.* #10—*Raw.* #11—*Wall Street.* #12—*The Last Emperor.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Planes, Trains and Automobiles.* #2—*Raw.* #3—*Batteries Not Included.* #4—*Empire of the Sun.* #5—*Three Men and a Baby.* #6—*Overboard; Throw Mama From the Train.* #7—*Wall Street.* #8—*Fatal Attraction.* #9—*Broadcast News.* #10—*The Last Emperor.* #11—*Leonard Part 6.* #12—*Pinocchio and the Emperor of the Night; Nuts.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—Program Unavailable. #2—Program Unavailable.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Wall Street.* #2—*Planes, Trains and Automobiles.* #3—*Three Men and a Baby.* #4—*Three Men and a Baby.* #5—*Overboard.* #6—*Overboard.* #7—*Nuts.* #8—Program Unavailable.

611. CORAM—PINE—(698-6442). #1—*Dirty Dancing.* #2—*Baby Boom.* #3—*Pinocchio and the Emperor of the Night; Suspect.* #4—*Cinderella; The Running Man.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Three Men and a Baby.* #2—*Nuts.* #3—*Cinderella.* #4—*Fatal Attraction.* #5—Program Unavailable.

613. ELWOOD—ELWOOD—(499-7800). #1—*Overboard.* #2—*Raw.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Overboard.* #2—*Wall Street.* #3—*Planes, Trains and Automobiles.* #4—*Throw Mama From the Train.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Nuts.*

618. ISLIP—ISLIP—(581-5200). #1—*Planes, Trains and Automobiles.* #2—*Three Men and a Baby.* #3—*Wall Street; Cinderella.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Broadcast News.*

620. LINDENHURST—LINDENHURST—(888-5400). Program Unavailable.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Overboard.* #2—*Raw.* #3—*Wall Street.* #4—*Nuts.* #5—*Batteries Not Included.* #6—*Three Men and a Baby; Empire of the Sun.*

623. NORTHPORT—NORTHPORT—(261-8600). *Baby Boom.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Dirty Dancing.* #2—Program Unavailable. #3—*The Running Man.* #4—*Three Men and a Baby.* #5—*Three Men and a Baby.* #6—*Nuts.* #7—*Overboard.* #8—*Planes, Trains and Automobiles.* #9—*Raw.* #10—*Fatal Attraction.* #11—*Batteries Not Included.* #12—*Wall Street.* #13—Program Unavailable.

627. PORT JEFFERSON—MINI EAST—(928-6555). *Throw Mama From the Train.* **WEST**—*Empire of the Sun; Pinocchio and the Emperor of the Night.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *I've Heard the Mermaids Singing; Matewan.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Batteries Not Included.* #2—*Throw Mama From the Train.* #3—*Nuts; Cinderella.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Wall Street.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Wall Street.* #2—*Batteries Not Included.* #3—*Overboard.* #4—*Overboard.* #5—*Planes, Trains and Automobiles.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Planes, Trains and Automobiles.* #2—*Overboard.* #3—*Fatal Attraction.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Throw Mama From the Train.* #2—*Cinderella; Fatal Attraction.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Overboard.* #2—*Throw Mama From the Train.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Batteries Not Included.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Three Men and a Baby.* #2—*Overboard.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Fatal Attraction.* #2—*The Last Emperor.* #3—Program Unavailable.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Pinocchio and the Emperor of the Night.* #2—*Overboard.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Overboard.* #2—*Fatal Attraction; Pinocchio and the Emperor of the Night.* #3—*Nuts.* #4—*Planes, Trains and Automobiles.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Batteries Not Included.* #2—*Overboard.* #3—*Three Men and a Baby.* #4—*Throw Mama From the Train.* #5—*Raw.* #6—*Planes, Trains and Automobiles.* #7—*Empire of the Sun.* #8—*Wall Street.* #9—*Broadcast News.* #10—*Pinocchio and the Emperor of the Night; Nuts.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Nuts.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Three Men and a Baby.* #2—*Cinderella.* #3—*Wall Street.* #4—*Wall Street.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*House of Games.* #2—*Cinderella; Wall Street.* #3—*Planes, Trains and Automobiles.* #4—*Pinocchio and the Emperor of the Night; Batteries Not Included.* #5—*Throw Mama From the Train.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Pinocchio and the Emperor of the Night.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Raw.* #2—*Empire of the Sun.*

712. NEW ROCHELLE—TOWN—(632-9700). Program Unavailable.

713. OSSINING—ARCADIAN—(941-5200). #1—*Cinderella.* #2—*Pinocchio and the Emperor of the Night.* #3—*Overboard.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Overboard.* #2—*Throw Mama From the Train.* #3—*Nuts.* #4—*Cinderella.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.* #3—*Three Men and a Baby.* #4—*Moonstruck.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Batteries Not Included; Pinocchio and the Emperor of the Night.*

718. RYE—RYE RIDGE—(939-8177). #1—*Throw Mama From the Train; Pinocchio and the Emperor of the Night.* #2—*Planes, Trains and Automobiles.*

719. SCARSDALE—FINE ARTS—(723-6699). *Manon of the Spring.*

720. SCARSDALE—PLAZA—(725-0078). *Cinderella; Dirty Dancing.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Batteries Not Included.* #2—*Throw Mama From the Train.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Three Men and a Baby.* #2—*Empire of the Sun.* #3—*Wall Street.* #4—*Overboard.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Broadcast News.* #2—*Throw Mama From the Train.* #3—*Nuts.* #4—*Batteries Not Included.* #5—*Raw.* #6—*Pinocchio and the Emperor of the Night.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Batteries Not Included.* #2—*Nuts.* #3—*Baby Boom.* #4—*The Running Man.* #5—*Leonard Part 6.* #6—*Overboard.* #7—*Cinderella.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Fatal Attraction.* #2—*Baby Boom.*

Rockland County

752. NANUET—MALL—(623-6336). *Nuts.*

753. NANUET—MOVIES—(623-0211). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.* #3—*Cinderella.* #4—*Overboard.* #5—*Empire of the Sun.*

755. NEW CITY—TOWN—(634-5100). #1—*Wall Street.* #2—*Batteries Not Included.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Nuts.* #2—*The Running Man.*

757. NYACK—CINEMA EAST—(358-6631). Program Unavailable.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Throw Mama From the Train.* #2—*Planes, Trains and Automobiles.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Overboard.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Suspect.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Overboard.* #2—*Planes, Trains and Automobiles.*

763. STONY POINT—9 W—(942-0303). Program Unavailable.

764. SUFFERN—LAFAYETTE—(357-6030). *Wall Street.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Throw Mama From the Train.* #2—*Batteries Not Included.*

801. DANBURY—CINE—(743-2200). #1—*Three Men and a Baby.* #2—*Planes, Trains and Automobiles.* #3—*Nuts; Cinderella.*

802. DANBURY—CINEMA—(748-2923). #1—*Empire of the Sun.* #2—*Wall Street.*

803. DANBURY—PALACE—(748-7496). #1—*Raw.* #2—*Fatal Attraction.* #3—*Overboard.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Batteries Not Included.* #2—*Overboard.*

806. FAIRFIELD—COUNTY—(334-1411). *Three Men and a Baby.*

807. GREENWICH—CINEMA—(869-6030). #1—*Throw Mama From the Train.* #2—*Batteries Not Included.*

808. GREENWICH—PLAZA—(869-4030). #1—*Raw.* #2—*Fatal Attraction.* #3—*Overboard.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Nuts.* #2—*Three Men and a Baby.*

810. NORWALK—CINEMA—(838-4504). #1—*Three Men and a Baby.* #2—*Wall Street.*

811. NORWALK—NORWALK—(866-9202). *Raw.*

812. RIDGEFIELD—CINEMA—(438-3338). *Fatal Attraction; Cinderella.*

813. SOUTH NORWALK—SONO—(866-9202). Through 1/7: *Manon of the Spring.*

814. SPRINGDALE—STATE—(325-0250). *Baby Boom; Pinocchio and the Emperor of the Night.*

815. STAMFORD—AVON—(324-9205). #1—*Raw.* #2—*Fatal Attraction.*

816. STAMFORD—CINEMA—(324-3100). #1—*Three Men and a Baby.* #2—*Planes, Trains and Automobiles.* #3—*Wall Street.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Empire of the Sun.* #2—*Overboard.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Wall Street.* #2—Program Unavailable. #3—*Three Men and a Baby.* #4—*Raw.* #5—*The Running Man.* #6—*Cinderella.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Raw.* #2—*Planes, Trains and Automobiles.* #3—*Nuts.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Broadcast News.* #2—*Nuts.* #3—(227-9619). *Cinderella; Throw Mama From the Train.* #4—(226-6666). *Empire of the Sun.*

821. WESTPORT—POST—(227-0500). *Planes, Trains and Automobiles.*

822. WILTON—CINEMA—(762-5678). *Cinderella; Batteries Not Included.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Nuts.* #2—*Raw; Pinocchio and the Emperor of the Night.* #3—*Cinderella.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Planes, Trains and Automobiles.* #2—*Wall Street.*

902. JERSEY CITY—STATE—(653-5200). #1—*Raw.* #2—*Batteries Not Included.* #3—*Three Men and a Baby.* #4—*Leonard Part 6.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Wall Street.* #2—*Dirty Dancing.* #3—*Overboard.* #4—Program Unavailable. #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*Cinderella.* #8—Program Unavailable.

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Baby Boom.* #2—*Nuts.* #3—*Empire of the Sun.* #4—*The Running Man.* #5—*Planes, Trains and Automobiles.* #6—*Fatal Attraction.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Fatal Attraction.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Program Unavailable.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Raw.* #2—*Wall Street.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Program Unavailable.

913. IRVINGTON—CASTLE—(372-9324). #1—*The Running Man.* #2—*Leonard Part 6.*

914. LIVINGSTON—COLONY—(992-0800). *Three Men and a Baby.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Planes, Trains and Automobiles.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Batteries Not Included.* #2—*Throw Mama From the Train.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Batteries Not Included; Pinocchio and the Emperor of the Night.* #2—*Three Men and a Baby.* #3—*Overboard.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Nuts.* #2—*Throw Mama From the Train.* #3—*Fatal Attraction.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Three Men and a Baby.* #2—*Throw Mama From the Train.* #3—*Overboard.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Wall Street.* #2—*Wall Street.* #3—*Fatal Attraction.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Planes, Trains and Automobiles.* #2—*Broadcast News.* #3—*Nuts.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Dirty Dancing.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Batteries Not Included; Pinocchio and the Emperor of the Night.* #2—*Overboard.*

932. ELIZABETH—ELMORA—(352-3483). *Raw.*

933. LINDEN—QUAD—(925-9787). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.* #3—*Batteries Not Included; Cinderella.* #4—*Overboard; Pinocchio and the Emperor of the Night.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Wall Street.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Suspect.* #2—*The Running Man.* #3—*Dirty Dancing.*

938. WESTFIELD—TWIN—(654-4720). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Three Men and a Baby.* #2—*Throw Mama From the Train.*

951. CLOSTER—CLOSTER—(768-8800). *Planes, Trains and Automobiles.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—Program Unavailable. #2—*Overboard.* #3—*Planes, Trains and Automobiles.* #4—*Three Men and a Baby.*

953. EMERSON—TOWN—(261-1000). #1—*Wall Street.* #2—*Empire of the Sun.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Program Unavailable. #2—Program Unavailable.

955. FAIRVIEW—TWIN—(941-2424). #1—*Throw Mama From the Train.* #2—*Fatal Attraction.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Nuts.* #2—*Wall Street.*

958. OAKLAND—TWIN—(337-4478). #1—*Nuts.* #2—Program Unavailable.

960. PARAMUS—DRIVE-IN—(368-1440). Program Unavailable.

961. PARAMUS—BERGEN MALL—(845-4449). *Barfly; Cinderella.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Wall Street.* #2—Program Unavailable. #3—*ftl* #4—*Nuts.* #5—*Three Men and a Baby.* #6—*Three Men and a Baby.* #7—*Planes, Trains and Automobiles.* #8—*Throw Mama From the Train.* #9—*Overboard.* #10—*Empire of the Sun.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Dirty Dancing.* #2—Program Unavailable. #3—Program Unavailable.

964. RAMSEY—CINEMA—(825-2090). *Overboard; Pinocchio and the Emperor of the Night.*

965. RAMSEY—INTERSTATE—(327-0153).Program Unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Fatal Attraction; Pinocchio and the Emperor of the Night.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Three Men and a Baby.* #2—*Broadcast News.* #3—*Planes, Trains and Automobiles.* #4—*Wall Street.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Batteries Not Included; Pinocchio and the Emperor of the Night.* #2—*Cinderella; Three Men and a Baby.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Cinderella.* #2—*Raw.* #3—*Batteries Not Included; Leonard Part 6.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Throw Mama From the Train.* #2—*Overboard.* #3—*Batteries Not Included.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Nuts.* #2—*Three Men and a Baby.* #3—*Cinderella.* #4—*Leonard Part 6.*

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BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

BABY BOOM—(1 hr. 43 min.; 1987) Returning to comedy after years of dramatic roles, Diane Keaton has lost her dithering vagueness; she's brisk, almost fierce as a New York corporate super-achiever who loses interest in her job when a tiny 13-month-old baby comes into her life. The team of Nancy Meyers and Charles Shyer (they both wrote; he directs) package journalistic clichés about women and work, women and babies, "having it all," etc. They don't discover anything, and they have a knowing, commercially shrewd populist streak—anyone who thinks he's a little better than anyone else gets taken down a peg. Still, irritating and corny as the movie is, Keaton is so good that you can watch the picture with pleasure. Her nasty moods have a giddy transparency (you can see the nice, struggling woman underneath the bitch). When her character moves to Vermont and nearly goes crazy from boredom, Keaton has another wonderful moment, lamenting her life to a frightened local plumber as she stalks about in the cold like a snowbound Medea. With Sam Shepard (doing almost nothing) as the country vet who makes Keaton into a woman, Sam Wanamaker, James Spada. (10/12/87) PG. **101, 501, 505, 511, 601, 529, 611, 623, 724, 725, 814, 904**

★ **BARFLY**—(1 hr. 40 min.; 1987) A scruffy, cruel, and joyous comedy about life on the bottle, starring Mickey Rourke, in an extraordinarily delicate performance, as the king of the Los Angeles bums. His Henry Chinaski, an arrogant bottom dog, is a serene and happy man with a scarred hide. He drinks all day, brawls in the alley behind his favorite bar, the Golden Horn, and then returns to his filthy room, where he finds some Mozart on the radio and begins to write. Living poorly leaves him alone to work. Squalid and scabrously funny, the movie is an act of happy vanity on the part of Charles Bukowski, who wrote the screenplay. Now almost seventy, the Los Angeles poet and novelist has been writing and drinking for many years; he's probably earned the right to turn a rummy into a modern knight-errant, and Rourke, with his whispering softness, adds touches of gentleness and ironically graceful manners to the myth of a heroic tosspot. A deglamorized Faye Dunaway is on hand as another hardened skid-row type. She and Rourke, approaching each other gingerly, with exaggerated care, become lovers. For the tough-minded, it's great fun. Dir. Barbet Schroeder. Cinematography by Robby Muller. With Alice Krige as an upper-class literary hanger-on. (10/26/87) R. **10, 961**

BATTERIES NOT INCLUDED—(1 hr. 45 min.; 1987) As an inner-city tenement is about to meet the wrecking ball, unexpected alien visitors descend to help the group of worthy tenants. With Hume Cronyn, Jessica Tandy, and Frank McRae. Written by Brad Bird, Matthew Robbins, Brent Maddock, and S. S. Wilson. Dir. Robbins. PG. **35, 42, 90, 92, 112, 208, 210, 219, 220, 221, 222, 302, 303, 313, 404, 406, 504, 506, 509, 517, 519, 523, 525, 530, 601, 606, 608, 621, 625, 631, 634, 638, 706, 709, 716, 721, 723, 724, 755, 800, 805, 807, 822, 902, 916, 917, 931, 933, 968, 969, 970**

BROADCAST NEWS—(2 hr. 13 min.; 1987) Reviewed in this issue. R. **21, 31, 53, 84, 112, 200, 203, 304, 314, 606, 608, 619, 706, 723, 820, 921, 967**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament—the ability to argue with the enemy without insulting his self-esteem. When Biko dies (murdered by the security police) halfway through the film, Attenborough, as if to prevent the audience from falling into despair, shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley, from two books by Woods, *Biko* and *Asking for Trouble*. Shot in Zimbabwe. (11/16/87) PG. **41, 85**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikhalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Silvana Mangano) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture, the luxurious woe of life slipping through feeble fingers. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style—they practically sing their lines. (10/5/87) R. **11, 81, 526, 533**

THE DEAD—(1 hr. 23 min.; 1987) Based on Joyce's short story, a gathering of family and friends at the Dublin home of three gentlewomen brings revelations about personal relationships. With Anjelica Huston and Donal McCann. Screenplay by Tony Huston. Dir. John Huston. PG. **55**

DIRTY DANCING—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein. PG-13. **47, 112, 214, 308, 310, 521, 611, 625, 720, 903, 930, 937, 963**

★ **EMPIRE OF THE SUN**—(2 hr. 31 min.; 1987) Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero, Jim Graham (Christian Bale), is a boy from a wealthy British family in Shanghai in 1941, a dreamy kid who loves flying more than anything and idolizes the Japanese. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents, homeless, and nearly starving, has to learn to tell friends from enemies in order to survive. Despite huge, boiling crowd scenes (actually shot in Shanghai) and many, many characters, this immense movie stays close to what Jim is thinking and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely, ambiguously. The movie has a consistently visionary quality; Spielberg makes an epic sprung from a child's fear and need, an epic in a style of innocent expressionism. In the second half of the movie, Jim, living in a prison camp, gives up on the British, who have standards but are hapless and weak, and is drawn instead to the Americans, a ratty bunch who know how to survive. He becomes a protégé of the cynical Basie (John Malkovich) who runs the black market. Sections of the movie are a little amorphous, but Spielberg pulls things together brilliantly in the end. The climax: an attack by P-51 Mustang fighters, silvery and gleaming in the sun. Photographed by Allen Daviau. (12/14/87) PG. **7, 25, 31, 61, 83, 112, 200, 206, 219, 304, 309, 313, 315, 406, 523, 528, 530, 606, 608, 621, 627, 706, 711, 722, 753, 802, 817, 820, 904, 953, 962**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **36, 65, 103, 112, 200, 207, 215, 217, 223, 302, 305, 308, 501, 502, 505, 507, 511, 512, 513, 515, 516, 517, 520, 530, 608, 612, 625, 635, 636, 702, 705, 715, 725, 803, 808, 812, 815, 904, 906, 918, 920, 936, 955, 966**

THE GLASS MENAGERIE—(2 hr. 14 min.; 1987) Paul Newman's production of Tennessee Williams's beautiful early play *The Glass Menagerie* is a little grim and monotonous, and although monotony cannot be justified, a stifling sense of life's diminishing possibilities is certainly part of the play's meaning. John Malkovich, as Tom, the Williams autobiographical figure, is slightly fey, and wicked in his bruising arguments with his mother, Amanda—he enjoys tormenting her. Joanne Woodward is too perky for the great role of Amanda Wingfield, the egotistical southern belle in decline; Karen Allen doesn't do much with Tom's morbidly shy, doomed sister, Laura; and James Naughton, though likable, is a bit too self-confidently smooth as the well-meaning but ultimately betraying gentleman caller. In all, an honorably serious, half-inspired production. (11/2/87) PG. **54**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Reviewed in this issue. R. **55**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins—a whole culture shrugs off its dowdy habits. The picture is probably as good—as rich, as varied, as funny—as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 200**

HOUSE OF GAMES—(1 hr. 42 min.; 1987) David Mamet's first time out as director of his own material (in the movies) turns out to be both fascinating and inept. Mamet's wife, Lindsay Crouse, stars as an uptight psychiatrist who tries to help a client and becomes involved with some companiable con men. When the hustlers try to take *her* money, she discovers that she loves the feeling of danger that envelops her; she falls in love with the saturnine, dominating leader of the group (Joe Mantegna). Mamet, of course, is running a con job on the moviegoer; part of the fun of the picture is trying to figure out what is really happening and what is a fake. The movie has intellectual pleasures unknown in other thrillers, but it has been directed with bizarre stiffness. (10/19/87) R. **4, 709**

HOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **11, 43**

IRONWEED—(2 hr. 25 min.; 1987) Reviewed in this issue. R. **64**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In recreating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **7, 46, 530, 606, 608, 702**

LEONARD PART 6—(1 hr. 40 min.; 1987) Bill Cosby stars as Leonard Parker, a retired secret agent-turned-restaurateur, who takes on the evil Medusa Johnson, a diabolical villainess who is trying to take over the world. With Tom Courtenay and Joe Don Baker. Screenplay by Jonathan Reynolds. Dir. Paul Weiland. PG. **3, 37, 100, 106, 107, 112, 219, 223, 300, 304, 312, 316, 402, 406, 500, 503, 508, 517, 526, 530, 600, 606, 608, 724, 902, 913, 969, 971**

THE LONELY PASSION OF JUDITH HEARNE—(1 hr. 50 min.; 1987) A bittersweet love story about an Irish spinster looking for a companion and an expatriot Irishman who is looking for easy money. With Maggie Smith and Bob Hoskins. Screenplay by Peter Nelson. Dir. Jack Clayton. R. **63**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols*. When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be. Everything is about twice as long as it needs to be. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **49, 533, 719, 813**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Beautiful, luxurious settings at Cambridge and various country houses. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **50**

MOONSTRUCK—(1 hr. 42 min.; 1987) Reviewed in this issue. PG. **44, 85, 715**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81, 533**

NUTS—(1 hr. 58 min.; 1987) It feels like the kind of blowhard liberal play that triumphed on Broadway 30 years ago. Barbra Streisand, a throw-out from a rich family, plays a fearlessly truthful prostitute who glowers at people and makes grandstanding speeches. When one of Barbra's johns got violent, she killed him in self-defense. Nevertheless, she's on trial for manslaughter. Richard Dreyfuss defends her, but everyone else in the world, for one corrupt reason or another, wants to lock her up in a mental institution for life. Simply by blurting out the truth, Barbra exposes them all for the fakes and hypocrites that they are. Streisand, who produced the picture, gives herself more tight close-ups and grandstanding tirades than anyone since her co-star, Richard Dreyfuss, went over the top in *Whose Life Is It, Anyway?* Actors kill for roles like this; the audience becomes the unwilling victim. With a 50s-Broadway supporting cast: Maureen Stapleton, Eli Wallach, Karl Malden, Robert Webber, James Whitmore, William Prince. Martin Ritt directed. Darryl Ponicson and Alvin Sargent worked on the adaptation of Tom Topor's play. (11/30/87) R. **5, 33, 53, 66, 85, 101, 106, 110, 112, 206, 210, 212, 213, 218, 219, 220, 300, 301, 310, 316, 318, 406, 503, 505, 506, 518, 520, 523, 525, 527, 530, 603, 606, 608, 610, 612, 617, 621, 625, 631, 705, 706, 707, 714, 723, 724, 752, 756, 801, 809, 819, 820, 900, 900, 904, 918, 921, 956, 958, 962, 971**

OVERBOARD—(1 hr.; 55 min.; 1987) When wealthy socialite Goldie Hawn falls off her yacht and develops amnesia, she is tricked into believing she is the housekeeper for a single father with four brats. With Kurt Russell, Roddy McDowall, and Edward Herrmann. Written by Leslie Dixon. Dir. Garry Marshall. PG. **24, 30, 60, 89, 109, 112, 210, 213, 217, 219, 220, 223, 301, 311, 315, 317, 400, 406, 504, 509, 510, 517, 521, 523, 530, 606, 608, 610, 610, 613, 616, 621, 625, 634, 634, 635, 637, 700, 703, 705, 706, 713, 714, 722, 724, 753, 760, 762, 803, 805, 808, 817, 903, 917, 919, 931, 933, 952, 962, 964, 970**

PINOCCHIO AND THE EMPEROR OF THE NIGHT—(1 hr. 37 min.; 1987) A new animated feature starring the puppet-turned-boy Pinocchio who runs away to the "Land Where Dreams Come True" and confronts the evil Emperor of the Night. With the voices of Ed Asner, James Earl Jones, and Tom Bosley. Screenplay by Robby London, Barry O'Brien, and Dennis O'Flaherty. Dir. Hal Sutherland. G. **33, 47, 90, 100, 112, 204, 206, 207, 212, 220, 304, 321, 322, 400, 500, 509, 520, 530, 531, 606, 608, 611, 627, 703, 705, 706, 709, 710, 713, 716, 718, 723, 814, 900, 917, 933, 964, 966, 968**

PLANES, TRAINS AND AUTOMOBILES—(1 hr. 32 min.; 1987) Steve Martin, easily the most virile of comic actors, is forced to share an entire movie with roly-poly John Candy in this misjudged burlesque from John Hughes. Martin is a tight, smart, snobby Chicago marketing executive; Candy is a dumb sweetheart of a salesman who talks in *Reader's Digest* platitudes—a boring, pleasant man who wouldn't hurt a fly. Trying to get home for Thanksgiving after a business trip to New York, the two men, strangers, make a forced landing in Wichita and wind up spending a few days together on the road. Outraged at this forced intimacy with a social inferior, Martin's executive glowers with rage and delivers a series of cruel tirades. But the salesman needs friendship, so the executive recants. Martin stops being nasty (and funny) and John Candy is reined in, too. In the end, Candy humbles Steve Martin with his humility, and the audience shrivels. (12/7/87) R. **24, 32, 60, 67, 85, 101, 102, 108, 109 112, 210, 215, 216, 217, 219, 220, 300, 305, 306, 314, 317, 401, 406, 406, 505, 509, 510, 512, 516, 517, 530, 601, 606, 608, 610, 616, 618, 625, 634, 635, 705, 706, 709, 715, 718, 759, 762, 801, 816, 819, 821, 901, 904, 915, 921, 936, 951, 952, 962, 967**

THE PRINCESS BRIDE—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **101**

RAW—(1 hr. 35 min.; 1987) A live concert film of Eddie Murphy's raunchy, raucous shows at New York's Felt Forum. Dir. Robert Townsend. R. **6, 36, 36, 45, 67,**

88, 90, 92, 100, 104 112 200, 204, 208, 220, 222, 300, 304, 306, 312, 316, 319, 400, 509, 510, 530, 606, 608, 613, 621, 625, 706, 711, 723, 803, 808, 811, 815, 818, 819, 900, 902, 911, 932, 969

RENDEZ-VOUS—(1 hr. 22 min.; 1987) An aspiring young actress, reckless in both her love life and career, undergoes a painful maturation process through her involvement with two young men. With Lambert Wilson, Juliette Binoche, and Jean-Louis Trintignant. Screenplay by Andre Téchiné and Olivier Assayas. Dir. Téchiné. **4**

REPENTANCE—(2 hr. 25 min.; 1987) In Russian, Eng. subtitles. An allegory about the legacy of Stalinist repression, this surrealistic story deals with the corpse of a government tyrant that refuses to remain buried. With Avtandil Makharadze and Zeinab Botsvadze. Written by Nana Djanelidze, Tengiz Abuladze, and Rezo Kveselava. Dir. Abuladze. **82**

THE RUNNING MAN—(1 hr. 41 min.; 1987) Set in the 21st century when the media and government have merged to form the Network, a cop, framed by the corrupt government, is forced to compete in a gladiator-like public gameshow. With Arnold Schwarzenegger, Maria Conchita Alonso, and Richard Dawson. Screenplay by Steven de Sousa. Dir. Paul Michael Glaser. R. **33, 112, 207, 312, 321, 514, 517, 530, 602, 611, 625, 724, 756, 818, 904, 913, 937**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

SEPTEMBER—(1 hr. 12 min.; 1987) An intimate drama about the relationships among a group of people spending the last days of summer in a Vermont country house. With Mia Farrow, Dianne Wiest, and Elaine Stritch. Written and directed by Woody Allen. PG. **10, 62, 85**

SIGN O' THE TIMES—(1 hr. 30 min.; 1987) The concert film of Prince's European summer tour. With performances by Sheila E., Sheena Easton, and Cat Glover. Written and directed by Prince. PG-13. **33**

★ **SUSPECT**—(1 hr. 22 min.; 1987) A very businesslike and appealing Cher as a Washington public defender who takes on the case of a hulking, silent Vietnam vet accused of murder; Dennis Quaid, in his most self-assured performance yet, as a juror who improperly helps her defend the client; John Mahoney as an irascible judge. Peter Yates's thriller, from a screenplay by Eric Roth, may not be very plausible, but it's consistently entertaining—filled with insinuating inside-Washington talk. Yates uses dark shadows and a battery of standard directorial tricks to keep us in a nervous state, but he's so eager to crank the thrill machine that he makes some rather defenseless people—homeless rummies—look infinitely dangerous. (11/2/87) R. **505, 514, 611, 761, 937**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle*, which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. **20, 22, 34, 52, 52, 84, 87, 106, 110, 111, 112, 200, 202, 204, 209, 214, 219, 220, 222, 300, 302, 302, 304, 307, 309, 309, 313, 318, 322, 406, 504, 505, 512, 516, 517, 524, 527, 530, 601, 606, 608, 610, 610, 612, 618, 621, 625, 625, 700, 706, 708, 715, 722, 753, 801, 806, 809, 810, 816, 818, 902, 903, 914, 917, 919, 933, 938, 950, 952, 962, 962, 967, 968 971**

THROW MAMA FROM THE TRAIN—(1 hr. 45 min.; 1987) An aspiring writer who still lives at home makes a pact with his writing teacher to kill his bothersome mother. With Danny DeVito, Billy Crystal, and Kim Greist. Written by Stu Silver. Dir. DeVito. PG-13. **24, 40, 51, 80, 90, 100, 109, 111, 112, 200, 202, 204, 207, 214, 216, 220, 221, 222, 304, 305, 313, 319, 321, 322, 401, 500, 505, 509, 512, 514, 526, 530, 606, 608, 616, 627, 631, 636, 637, 706, 709, 714, 718, 721, 723, 753, 759, 800, 807, 820, 903, 916, 918, 919, 933, 938, 950, 955, 962, 970**

WALKER—(1 hr. 35 min.; 1987) A disaster. Ed Harris struggles manfully to give some weight and density to the character of William Walker, a 19th-century adventurer, who, with the backing of business interests and a mercenary army, made himself president of Nicaragua for a couple of years. Rudy Wurlitzer, the screenwriter, and Alex Cox, the director, are so eager to nail the comic-book arrogance of American attitudes towards Nicaragua that they turn the movie into obvious burlesque. After a few minutes, the revue-skit anti-imperialism seems nothing more than trivial and heavy-handed. With Marlee Matlin, briefly. (12/21/87) R. **5, 87**

★ **WALL STREET**—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the fever, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, burnished, charismatic, irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches—nasty, preposterous celebrations of greed (which are not far from words actually spoken by the ineffable Ivan Boesky) and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah, miscast, as a young decorator who wants to "produce a line of high-quality antiques at low cost." (12/14/87) R. **7, 33, 48, 66, 89, 102, 103, 106, 112, 203, 210, 212, 213, 218, 219, 300, 306, 306, 307, 312, 313, 318, 404, 406, 503, 504, 506, 509, 514, 517, 519, 523, 530, 600, 600, 606, 608, 610, 616, 618, 621, 625, 633, 634, 706, 708, 708, 709, 722, 755, 764, 802, 810, 816, 818, 901, 903, 911, 920, 920, 935, 953, 956, 962, 967**

REVIVALS

THE BICYCLE THIEF—(1 hr. 30 min.; 1949) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided amateur cast are almost more real than life itself. **9**

BRINGING UP BABY—(1 hr. 42 min.; 1938) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . see for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **8**

CHILDREN OF PARADISE—(3 hr. 8 min.; 1945) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flowerlike creature they both pursue in this story of love and crime among the members of a theatrical company in 19th-century Paris. The script is by the poet Jacques Prévert. Dir. Marcel Carné. **9**

CINDERELLA—(1 hr. 14 min.; 1987) A poor scullery maid becomes the belle of the ball and meets her Prince Charming with the aid of some resourceful mice and a frumpy fairy godmother in this re-release of the Disney classic. Wilfred Jackson, Hamilton Luske, and Clyde Geronimi were supervising directors. G. **37, 87, 101, 109, 111, 112, 214, 219, 223, 402, 406, 504, 505, 508, 512, 513, 517, 530, 606, 611, 612, 618, 631, 636, 708, 709, 713, 714, 720, 724, 753, 801, 812, 818, 820, 822, 900, 903, 933, 961, 968 969, 971**

EASY RIDER—(1 hr. 34 min.; 1969) Emblematic of the decade that formed its underlying concerns, *Easy Rider* is at once romantic and paranoid, and a continuation of the American "road" movie genre. Peter Fonda and Dennis Hopper play two hippie drug dealers who take off on a cross-country motorcycle trip that ends in disillusionment and death. Jack Nicholson is great as a drunken southern lawyer on the lam. Dir. Hopper. **8**

FELLINI SATYRICON—(2 hr. 9 min.; 1970) In Italian, Eng. subtitles. One vast, impressionistic canvas of life in ancient Rome at its most bizarre, cruel, decadent, and futile. Petronius is the source. A shallow work, but pictorially spectacular. Dir. Federico Fellini. **2**

FELLINI'S ROMA—(1 hr. 59 min.; 1972) In Italian, Eng. subtitles. Arguably Fellini's worst, certainly his most desperate film, a combination tribute to the Eternal City and his Eternal Ego. Superficial, crude, and factitious. **2**

FIVE EASY PIECES—(1 hr. 36 min.; 1970) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family from the state of Washington and the scapegrace son (Jack Nicholson) who works as an oil rigger. Nicholson takes some of his scenes—ordering food in a diner, talking to his mute, paralyzed, expressionless father—to legendary heights. Dir. Bob Rafelson. **8**

GRAND ILLUSION—(1 hr. 52 min.; 1937) In French, Eng. subtitles. Probably the best treatment ever of the dying of chivalry in warfare and the passing of aristocracy from the modern world. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **9**

HIROSHIMA, MON AMOUR—(1 hr. 28 min.; 1959) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eiji Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline-pretentious, with some passages of great lyrical intensity. **8**

LAURA—(1 hr. 28 min.; 1944) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. **8**

THE PHILADELPHIA STORY—(1 hr. 51 min.; 1940) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison." Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. **8**

THE RULES OF THE GAME—(1 hr. 50 min.; 1939) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of prewar France. **9**

A STREETCAR NAMED DESIRE—(2 hr. 2 min.; 1951) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche DuBois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. **9**

WITNESS FOR THE PROSECUTION—(1 hr. 54 min.; 1957) Charles Laughton, Marlene Dietrich, Elsa Lanchester, and Tyrone Power have a great time with Agatha Christie's enjoyably fraudulent courtroom melodrama. A famous double-twist ending. Co-scripted and directed by Billy Wilder. **8**

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Now Playing

ANYTHING GOES—A brilliant revival of Cole Porter's musical, book by Timothy Crouse and John Weidman; original book by Guy Bolton, P.G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. Featured in the cast are Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through June. (New Year's Eve, $50 and $75.) **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE-In Hugh Whitemore's play Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40; opened 11/15/87. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hrs. 15 mins. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Stanja Lowe, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Joanne Camp, and Angela Goethals. Tue. through Fri. at 8, Wed. and Sat. at 2, Sun. at 3, $30, Sat. at 8, $33; through 1/3. **Circle in the Square,** 1633 Broadway (239-6200). 2 hrs. 20 mins. All major credit cards. **IRLS**

DON'T GET GOD STARTED—A gospel musical, written and directed by Ron Milner. Featured in the cast are Be Be Winans, Vanessa Bell Armstrong, Chip Fields, Marvin Wright-Bey, Conni Marie Brazelton, Ernie Banks, Marilyn Coleman, and Giancarlo Esposito. Tues. at 8, $25; Wed. and Thur. at 8, Sat. at 2, Sun. at 7:30, $25 and $35; Fri. and Sat. at 8, Sun. at 3, $30 and $40. **Longacre Theater,** 220 West 48th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with a seemingly bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. James Earl Jones gives his last performance Sun. at 3, 1/31, and will be replaced 2/2 by Billy Dee Williams. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards (last weeks). ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little, the original stars, have returned to the cast, and are now the latest attraction of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Richmond Hoxie, Richard E. Council, Cheryl Giannini, Josh Pais, and Liann Patison; opened 11/19/85. Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35; through 1/17. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ● **IRLS**

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg is both Cinderella's Prince and Little Red Ridinghood's Wolf, in a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50, Wed. at 2, $30 to $40. From 1/4, all performances except Wed. at 2, $35 to 50; Wed. mat. is $32.50 to $42.50. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30; through 1/2. **Brooks Atkinson Theater,** 256 West 47th Street (719-4098). 2 hrs. All major credit cards. ● **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE NERD—Gary Burghoff, Jim Borrelli, and Peter Mac Nicol are now the stars of the late Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Susanna Frazier, Peggy Cosgrave, Wayne Tippit, and Za-

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charaiah Overton; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hrs. 15 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ●● All major credit cards. **IRLS**

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared--they're putting you on). Tue. through Thur. at 8, Sun. at 7:30, Fri. and Sat. at 8; Sat. at 2 and Sun. at 3, $15 and $33; through 2/28. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

SERIOUS MONEY—The New York Shakespeare Festival production of Caryl Churchill's comedy, after a run at the Public Theater off-Broadway, is coming uptown. It's set in the London financial markets after the Big Bang (the day the English Stock Exchange was deregulated). The director is still Max Stafford-Clark, but the play features a new American cast, shortly to be announced. Performances begin 1/20. Call theater for details. **Royale Theater,** 242 West 45th Street (239-6200). All major credit cards.

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

TEDDY AND ALICE—Len Cariou and Nancy Hume star in a musical (and it's the first musical you come out of *marching* the tunes) focusing on Theodore Roosevelt's turbulent first term in office, and on his relationship with his daughter. Book by Jerome Alden, music from the works of John Philip Sousa, plus original music by Richard Kapp, lyrics by Hal Hackaday. Also featured in the cast are Ron Raines and Beth Fowler; directed by John Driver; choreography by Donald Saddler. Tues. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $27.50 to $37.50. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hrs. 30 mins. All major credit cards. **IRLS**

OFF BROADWAY

ACTS OF FAITH—Marilyn Felt's play is set inside a hijacked 747 jet bound for the United States from the Middle East, and the plot involves a young hijacker and his hostage, a 35-year-old American Jewish woman; directed by William Foeller. Featured in the cast are June Stein and Mark Zeisler. Tues. through Thurs. and Sat. at 8 (there are no performances on Friday); Sun. at 2 and 7; $21.50; through 1/14. **Mosaic Theater** at the 92nd Street Y, 1395 Lexington Avenue (996-1100).

ANOTHER ANTIGONE—A. R. Gurney's play involving an inevitable clash of wills between an aging classics professor and a determined young student; directed by John Tillinger. Featured in the cast are George Grizzard, Debra Mooney, Marissa Chibas, and Steven Flynn. Tue. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $22 to $24; from 12/29. **Playwrights Horizons Theater**, 416 West 42nd Street (279-4200).

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris, Mon. through Sat. at 8 (Tuesdays are dark), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

THE CHERRY ORCHARD—Anton Chekhov's play, with an English translation by Elisaveta Lavrova; directed by Peter Brook. Featured in the cast are Linda Hunt, Erland Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zeljko Ivanek, and Mike Nussbaum. 1/18 through 2/7; $10 to $35. (Phone theater for details.) A BAM production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

A CHILD'S CHRISTMAS IN WALES—Dylan Thomas's play, plus selections by James Thurber and e.e. cummings, performed by the National Theater of the Deaf, under the direction of David Hays. Through 1/3; $15. (Phone theater for time schedules which are all early in the day.) **Mitzi E. Newhouse Theater,** at Lincoln Center, 65th Street and Broadway (239-6200). **IRLS**

THE CHOSEN—George Hearn stars in a musical with book by Chaim Potok, based on his novel of the same name; the music is by Philip Springer and the lyrics by Mitchell Bernard; directed by Mitchell Maxwell, and the choreography is by Richard Levi. Featured in the cast are Rob Morrow, Richard Cray, Lynette Perry, Daniel Marcus, Mimi Turque, Michael Ingram, Eugene Troobnick, Caryn Kaplan, Patricia Ben Peterson, and Tia Reibling. Tues. through Sat. at 8, Wed. at 3, Sun. at 1 and 5:30; $27.50 to $35. **Second Avenue Theater,** 189 Second Avenue (674-1460).

A CHRISTMAS CAROL—Charles Dickens's tale of the redemption of a mean old miser; adapted by Frederick Stroppel, directed by Daniel Wilson. Through 1/3, every night except Monday (which is dark) at 8; $7. **The Courtyard,** 39 Grove Street (496-4288).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the excellent (and original) cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 W. 42nd St. (564-8038).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. Adults who saw it when they were children now bring their children to see it. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FLORA, THE RED MENACE—A reconceived, rewritten, and rejuvenated version of the 1965 musical, with new book by David Thompson, music and lyrics by John Kander and Fred Ebb; directed by Scott Ellis. It tells of a fashion illustrator, determined to change the world, who falls in love with an artist who introduces her to the emerging Communist Party. Featured in the cast are Veanne Cox (Flora), Peter Frechette, Lyn Greene, Dirk Lumbard, Maggie Gorell, Eddie Corbich, David Ossian, and B. J. Jefferson. Call theater for specifics. **Vineyard Theater,** 309 East 26th Street (683-0696).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh, directed by Paul Benedict. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GIFTS OF THE MAGI—A traditional holiday musical based on O. Henry's short story; with book and lyrics by Mark St. Germain, and music and lyrics by Randy Courts; directed by Steve Zorthian. Featured in the cast are John David Westfall, Jessica Beltz, Rebecca Renfroe, Dan Delafield, Martin Moran, and William McClary. Tues. through Sat. at 7, Sat. at 2, Sun. at 3; $16 to $32; through 1/2. **Lambs Theater,** 130 West 44th Street (997-1780).

THE LEGACY—Gordon Nelson's graphic account of the history of gospel music with plenty of stirring examples; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theater,** 2033 Fifth Avenue (427-5615).

THE MAHABHARATA—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways–on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Through 1/3 (part of NEXT WAVE Festival). 12/31, an extra marathon performance, from 12:30 through 10:45 p.m., with two breaks between the three-part cycle; $30 (partial view) to $96. A BAM production performed at the **Majestic Theater**, 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MOBY DICK—Shakespearean actor Philip Hanson stars in a solo presentation based on the novel by Herman Melville. Only one performance, 1/8 at 4. Admission is free. **New York Public Library** at Lincoln Center, 111 Amsterdam Avenue (221-7676).

MOONCHILDREN—Michael Weller's play takes a look at a group of college students in the '60s; directed by Mary Robinson. Featured in the cast are Cynthia Nixon, Penelope Miller, and Kevin Anderson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $16 to $20; through 1/10. **Second Stage Theater,** 2162 Broadway (873-6103).

A MOST SECRET WAR—Kevin Patterson's play, based on the death and life of Alan Turing, British mathematician and decoder of the German *Enigma*, which achievement might well have saved millions of lives; directed by Jack Bettenbender. Featured in the cast are eight actors playing 21 characters. Tues. through Sat. at 8, Sun. at 3; $8. **Harold Clurman Theater,** 412 West 42nd Street (564-8038).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $25. **The Cherry Lane Theater**, 38 Commerce Street (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8; Fri. at 8 and 10:30; Sat. at 7 and 10; Sun. at 3; $18 to $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

ON SECOND AVENUE—A Yiddish-English musical, created by Zalmen Mlotek and Moishe Rosenfeld; directed by Isaiah Sheffer. Sat. at 3 and 8, Sun. at 2 and 5:30; $16.50 and $23.50; through 1/10. **Norman Thomas Theater**, 111 East 33rd Street (532-4485).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $28. **Players Theater,** 115 Macdougal Street (254-5076).

REAL ESTATE—Sada Thompson stars in Louise Page's play as a successful realtor whose 38-year-old pregnant daughter comes home to live with her; directed by Brian Murray. Featured in the cast are Roberta Maxwell, Charles Cioffi, and Lewis Arlt. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $24.50 to $29.50. **St. Peter's Church** at Citicorp Center, Lexington Avenue and 54th Street (758-8770).

THE RIVER—A musical by Peter Link and William Spencer Reilly that equates nature's cycle of water with man's journey through life. Featured in the cast are Judy White, Jenny Burton, Ray Stephens, Valerie Eley, and Lawrence Hamilton. Tues. through Fri. at 8, Sat. at 3 and 8, Sun. at 3; from 1/9 ($15 and $20); from 1/10, $26.50 and $29.50. **Promenade Theater,** Broadway and 76th Street (580-1313).

RIVERSIDE DRIVE—Miriam Kressyn has adapted this revival of a 1927 Yiddish play, with music, by Leon Kobrin about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, I. W. Firestone, Leon Liebgold, and Diana Cypkin. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; through 1/17. **Folksbiene Theater,** 123 East 55th Street (755-2231). Simultaneous English translation is provided via **IRLS**

RON GIOVANNI—A 'mock opera' conceived by Tony Hendra, with book by him, music by Paul Jacobs, lyrics by Hendra and Warren Leight, wherein six actors (Karla DeVito, Ron W[illegible], Stephen Hanan, Rob Riley, Bruce Jarchow [illegible] eat Loaf) portray 50 characters. It's describe[illegible] a political satire. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30; 1/22 through 3/13. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

CLOSED

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8. Wed. and Sat. at 2, Sun. at 3; $30; through 1/3. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS** *Sarafina!* transfers 1/19 to the **Cort Theater,** on Broadway, 138 West 48th Street (239-6200), where prices will be $30 to $37.50.

THE SEARCHING SATYRS—Sophocles's play (the first comedy known to man, performed once in 440 B.C. and lost for 2,500 years), was meant to follow Greek tragedy with comic relief. Tue. through Sat. at 8, Wed., Sat., and Sun at 3; $15; 1/1 through 31. **Nat Horne Theater,** 440 West 42nd Street (279-4200).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Wed. and Sat. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $25. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

S.O.S.—A one-man six-character surrealistic study of contemporary life written and performed by Burt Young. Wed. through Fri. at 8, Sat. at 7 ahd 10, Sun. at 3; $20; through 1/24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

SYMPHONY OF RATS—A theater work, written and directed by Richard Foreman, documents the mental unease of a president of the United States (played by Ron Vawter) as he receives apocalyptic messages from outer space. With Peyton Smith, Kate Valk, Jeff Webster. Wed. through Fri. andSun. at 8, Sat. at 7 and 10; $15; from 1/6 through February. **The Performing Garage,** 33 Wooster Street (966-3651).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Featured in the cast are Sara Botsford (as Tamara), Marilyn

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Jane Freiman, N. Y. Magazine, 10/26/87

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Lightstone, Leland Murray, Roma Downey, Cynthia Dale, Frederick Rolf, Patrick Horgan, Jack Wetherall, Lally Cadeau, and August Schellenberg. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $75 to $125. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WORDS FROM THE MOON—Amy Wright stars with Molly Longmuir in Tom Ross's comedy which centers on the problems of a married couple who live with their daughter near a power plant which is polluting the air; directed by Bill Herndon. Wed. through Sun. at 8, Sat. and Sun. at 3; $15. **South Street Theater,** 424 West 42nd Street (279-4200).

THEATER COMPANIES

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories,* are in rotating repertory. A third play, *Indigo Blues,* by Judi Ann Mason, joins them in January. Featured in the cast are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Gwen Roberts-Frost, Mikell Pinkey (who directs all three plays), and Chuck Patterson. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12. Phone theater for specifics. **Billie Holiday Theater,** 1368 Fulton Street, Brooklyn (1-718-636-0918).

CIRCLE REPERTORY THEATER COMPANY—Timothy Mason's *Only You* is about young love, high hopes, and bad dates; directed by Ron Lagomarsino. Featured in the cast are Greg Germann, Julie Boyd, Park Overall, Rob Gomes, and Bruce McCarty. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26; to 1/3. From 1/27, David Steven Rappoport's *Cave Life,* described as an off-beat black comedy about an eccentric young Manhattanite involved in an unusual menage-a-trois with her husband and her hallucination of a Neanderthal caveman; directed with Paul Lazarus, and featuring Robin Bartlett, Jonathan Hadary, Jo Henderson, Randy Danson, and Bruce McCarty. **Circle Repertory Theater Company,** 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY REPERTORY—Anton Chekhov's *Uncle Vanya,* starring Michael O'Keefe and Austin Pendleton, revised by director Maria Irene Fornes, is a comedy-drama of unattainable love and lost hope. Featured in the cast are Margaret Barker, Ralph Williams, Almo Cuervo, Patricia Mattick, and Jen Jones. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 2. **Classic Stage Theater,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATER—1/7 through 31: *Side By Side By Sondheim,* music and lyrics by Stephen Sondheim, plus music by Leonard Bernstein, Mary Rodgers, Richard Rodgers, and Jule Styne; directed by Andrew Glant-Linden. Tue. through Sun. at 8, Sat. and Sun. at 2:30. **Equity Library Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; through 1/22; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia; through 1/21; in repertory with Jean Anouilh's *Antigone,* a modern retelling of the Sophocles tragedy; through 2/25. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Come Blow Your Horn,* a revival of Neil Simon's 1961 comedy, about two brothers leaving home for the first time and their relationship with their parents. Featured in the cast are Lonny Price, Mark Sawyer, Chevi Colton, Stephen Pearlman, Julie Mueller, and Susan Batlen; directed by Charles Maryan. Tues. through Thur. at 8, Sat. at 8, Sun. at 2 and 7; $15 to $18. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

LA MAMA E.T.C.—Balinesian playwright/director Putu Wijaya joins an ensemble of six in *Song of Refuge,* conceived, composed, and designed by Ed Herbst and Beth Skinner, which deals with endangered species—humans, grizzly bears, condors, whooping cranes, et al. It's surrealistic and the world is shown through vocal music, masks, puppetry and acting. Thur. through Sun. at 8; $8; 1/2 through 24. And from 1/6 through 24, at LaMama Annex, writer/director Dave Hunsaker's *The Summer Face Woman,* based on a myth of the Aleut people of Alaska. The cast of twelve includes five native Alaskans: Paul Moses, Martina Woods, Theresa Smith, Gary Waid, and Jane Lind. Wed. through Sun. at 7:30; $12. **La Mama Theater,** 74A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—Through 1/17, Don DeLillo's *The Day Room,* set in a hospital, about two patients who encounter a succession of escapees from the psychiatric wing; directed by Michael Blakemore. Featured in the cast are Mary Beth Hurt, Mason Adams, J. T. Walsh, Timothy Carhart, Eric Swanson, Martha Gehman, John Spencer, Michele Shay, and John Christopher Jones. Tues. through Sun. at 8, Sat. and Sun. at 2:30. **Manhattan Theater Club,** 55th Street between Sixth and Seventh Avenues (645-5848).

MEDICINE SHOW—*Dynamite Tonight,* by William Bolcom and Arnold Weinstein ($10 to $12); and George Bernard Shaw's *Too True To Be Good,* subtitled *A Comedy of No Manners* ($8 to $10); in repertory through 1/30. (Call theater for details.) **Medicine Show Theater,** 353 Broadway (431-9545).

NEGRO ENSEMBLE COMPANY—Endesha Ida Mae Holland's *From the Mississippi Delta* is autobiographical in nature, about a young girl coming of age, her struggles and changes in her life; directed by Edward Smith. Featured in the cast are Brenda Denmark, LaTanya Richardson, and Verneice Turner. Wed. at 3 and 8, Thur., Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20; through 1/3. **Theater Four,** 424 West 55th Street (246-8545).

NEW THEATER ARTS—Through 12/30: Nomi Rubel's *The General's Daughter,* about a young Israeli living in Manhattan; alternating with, through 12/29, Rubel's *Remember Me,* about a German Jewish woman and her family; both directed by the playwright; $10. (Call theater for details.) **TOMI Theater,** 23 West 73rd Street (874-6297).

NEW YORK SHAKESPEARE FESTIVAL—First of the six-year marathon Shakespeare Festival is *A Midsummer Night's Dream,* and let us tell you something about it (what? you know? no you don't!). It's set in Brazil's northern Bahai at the turn of the century and will incorporate aspects of voodoo into the supernatural aspects of Shakespeare's fantasy. It's directed by A. J. Antoon, and features Lorraine Toussaint as Titania, Elizabeth McGovern as Helena, F. Murray Abraham as Bottom, Carl Lumbly as Oberon, and Geoffrey Owens as Puck. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20 to $25; through 1/17. New York Shakespeare Festival's **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

PEARL THEATER COMPANY—Through 1/16: A revival of George Bernard Shaw's 1894 *Candida,* a celebration of love; directed by David Schechter. Featured in the cast are Daniel Region, Rose Stockton, Stuart Lerch, Frank Geraci, Laura Margolis, and Michael John McGuinness. Wed. through Sat. at 8, Sun. at 3; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

PROMETHEUS THEATER COMPANY—Agatha Christie's *The Red Signal* combines suspense, murder, mystique, intrigue, madness, a seance, and romance, and is directed by Fred Fondren. Thur. through Sat. at 8, Sun. at 3; $8; through 1/31. **Prometheus Theater,** 239 East Fifth Street (477-8689).

REPERTORIO ESPANOL—*La Zarzuela*; *La Corte de Faraon*; *Las Damas Modernas de Guanabocoa*; *Cafe con Leche*; *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur.–Sat. at 8, Sun. at 3 & 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts,** 138 E. 27th St. (889-2850).

ROUNDABOUT THEATER COMPANY—David Birney and Kim Hunter star in George Bernard Shaw's *Man and Superman* about the Ideal Man (the man every woman dreams of marrying), directed by William Woodman. Featured in the cast are Jonathan Walker, Frances Conroy, John Carpenter, Harriet Harris, Michael Cumpsty, I. M. Hobson, and Anthony Fusco. Tues. through Sat. at 8, Wed., Sat., Sun., at 2; $18 to $28; through 2/7. **Roundabout Theater,** 100 East 17th Street (420-1360).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Wed. through Sat. at 8, Sat. at 3; $10. **Theater,** 342 West 53rd Street (956-3500).

THIRTEENTH STREET REPERTORY—Dan Levy's musical, *The Far Dance,* 12/31 through 1/31, Tue. through Sun at 7; $10. Israel Horovitz's *Line,* a comedy, Wed., Thur. and Sun. at 9:30; $10. **Thirteenth Street Repertory Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANGEL STREET—A revival of Patrick Hamilton's play, a stage version of the film classic Gaslight, about a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. and Sat. at 8, Sun. at 3; $10; through 2/14. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising and a made-for-TV movie; directed by Dan McKereghan. Featured in the cast are Sarah Watchman, Thomas Crouch, Liana Harris, James Sherman, and Doug Lieth. Thur. through Sat. at 8, Sun. at 7; 1/7 through 31; $8 to $10. **Noho Theater,** 2 Bond Street (642-8009).

DA—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd are also featured. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

EXPLANATION OF A XMAS WEDDING—Robert Patrick's play depicts a passionate romance between an anarchist poetess and a conservative young architect both living in Greenwich Village before the first World War; directed by Natalie Sandler. Featured in the cast are Carol Nelson, John McIlveen, Laura Lane, and Tom Grasso. Thur. through Sun. at 8; through 1/10; $4. **Theater for the New City,** 155 First Avenue (254-1109).

LOVE IS STRANGE—James Crafford's play involves sex, love, drugs, misogyny, betrayal, murder, and that's about all. 1/6, 7, 8, and 9 at 8; $6. **American Theater of Actors,** 314 West 54th Street (581-3044).

RESOLUTION #1: MURDER-Emmett Patrick's mystery that includes a super-sleuth contest; directed by Grace Riskin. Wed. through Fri. at 8, Sat. at 7 and 10; Sun. at 3; $10; from 1/1. **Riverwest Theater,** 155 Bank Street (243-0259).

SLASHER—A new splatter-rock musical, story by Michael Hilyer, Biff Paruolo, and Bill Wheeler, music and lyrics by Michael Calderwood; directed by Michael Hillyer. Wed. at 8, Fri. at 7, Sat. at 10, through 1/9; $10. **Wings Theater,** 112 Charlton Street (645-9630).

TEN LITTLE INDIANS—Agatha Christie's popular and famous little mystery, directed by Greg Johnson, which has been played again and again and again and is always welcome. Fri. and Sat. at 8, Sun. at 2; 1/8 through 23; $7. **Heights Players,** 26 Willow Place, Brooklyn (1-718-237-2752).

US—Judith Malina directs this play, by Karen Malpede, which is about the sexual life of two sets of parents and of their children who as adults are drawn into a wildly passionate, yet tortured, love affair. With Crystal Field and George Bartenieff who perform all six characters in the play. Through 1/10; $4. **Theater for the New City,** 155 First Avenue (254-1109).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HERBERT FERBER—Recent paintings by one of the few surviving members of the New York School; through 1/2. Knoedler, 19 E. 70th St. (794-0550).

PETER HEINEMAN—Paintings of heads set against architectural backgrounds; through 1/2. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

MARION KENYON JONES/ROGER HALIK—Recent abstract paintings on paper mounted on canvas/Colored photographs of rocks; through 1/2. Urdang, 23 E. 74th St. (288-7004).

ROBERT M. KULICKE—Thirty-five recent paintings and monotypes of seascapes and still-life subjects; through 1/9. Davis & Langdale, 231 E. 60th St. (838-0333).

CHARLES POLLOCK—Large-scale abstract paintings in vertical formats, painted between 1967–1969; through 1/9. McCoy, 19 E. 71st St. (570-2131).

URSULA MORLEY PRICE—Porcelain pottery with mat glazes made from oak and chestnut ash; through 1/22. Graham, 1014 Madison Ave. (535-5767).

LAURA SHECHTER—New paintings and drawings; through 1/30. Staempfli, 47 E. 77th St. (535-1919).

TITUS-CARMEL—Recent works on paper; through 1/23. Cadé, 1045 Madison Ave. (734-3670).

GUNNAR TORVUND—Sculptures and wall reliefs; through 1/8. ASF, 127 E. 73rd St. (879-9779).

CHRIS VAN ALLSBURG—Drawings for his book, *The Z Was Zapped;* through 1/9. Schiller-Wapner, 1 E. 61st St. (758-0329).

BERNARD VENET—New drawings and sculpture; through 12/23. Castelli Graphics, 4 E. 77th St. (288-3202).

LEI YU—Watercolors in a series entitled, "Memories of China"; through 1/16. Wender, 3 E. 80th St. (734-3460).

57th Street Area

ART & LANGUAGE—Paintings and works on paper from the series, "Incident in a Museum," by this British collaborative group; through 1/9. Goodman, 24 W. 57th St. (977-7160).

WILLIAM BAILEY—Drawings and prints; through 1/6. Schoelkopf, 50 W. 57th St. (765-3540).

PETER BLUME—Realist paintings and drawings; through 1/31. Dintenfass, 50 W. 57th St. (581-2268).

PAUL CADMUS—Recent tempera paintings and drawings; through 1/16. Midtown, 11 E. 57th St. (758-1900).

JO ANNE CARSON/WILLIAM HARPER—Large-scale narrative paintings/Enamel brooches that combine gold, silver, pearls, and semi-precious stones with cast-off materials such as flip tops and beach glass. Through 1/9. Siegel, 24 W. 57th St. (586-0605).

RALSTON CRAWFORD—Abstract paintings, drawings, and photographs; through 1/2. Miller, 41 E. 57th St. (980-5454).

HELEN FRANKENTHALER—New paintings on canvas and paper; through 12/31. Emmerich, 41 E. 57th St. (752-0124).

ROBERT GOODNOUGH—Recent paintings and sculpture; through 1/9. At Shippee, 41 E. 57th St. (319-2041) and the Exhibition Space at 112 Greene St.

ALBERT GREEN/JUI GUOLIANG—Ceramic vessels/Small-scale watercolors of Central Park. Through 1/9. Caro, 41 E. 57th St. (753-2166).

JOHN HUBBARD/S.W. HAYTER—Paintings and charcoal drawings/Etchings from 1933–1982; through 1/6. Armstrong, 50 W. 57th St. (582-8581).

PAUL HUNTER/MISCHA KUBALL—Black ceramic sculptures that refer to landscape/An installation of black wood sculptures onto which slides are projected. Through 1/2. De Nagy, 41 W. 57th St. (421-3780).

KATHE KOLLWITZ—Drawings and prints, including rare impressions and proofs borrowed from private collections; through 1/16. St. Etienne, 24 W. 57th St. (245-6734).

ANDRE MASSON—Paintings and works on paper; through 1/31. Del Re, 41 E. 57th St. (688-1843).

JOAN MIRO/MARK ROTHKO—Large-scale and mural-size paintings by both; through 1/2. Pace, 32 E. 57th St. (421-3292).

PIET MONDRIAN—A loan exhibition of paintings from the Haags Gemeentemuseum, The Hague, Holland, including works from 1900–1937; 1/4–2/14. Janis, 110 W. 57th St. (586-0110).

ELSA RADY—Ceramic sculptures with lustrous 40's and 50's California glazes; through 1/2. Solomon, 724 Fifth Ave. (757-7777)

EDDA RENOUF—Recent drawings; through 1/2. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

JOSE MARIA SICILIA—Recent small-scale paintings; through 1/2. Blum Helman, 20 W. 57th St. (245-2888).

RICHARD STANKIEWICZ—Welded metal sculptures from 1953–1963; through 1/16. Zabriskie, 724 Fifth Ave. (307-7430).

TITUS-CARMEL—New paintings; through 1/23. Lelong, 20 W. 57th St. (315-0470).

BILL TRAYLOR/JUSTIN McCARTHY—Watercolors and drawings that reflect his background as a slave on a farm in Alabama/Watercolors and drawings. Through 1/16. Ross, 50 W. 57th St. (307-0400).

MARK WILLIAMS—Pastel drawings; through 1/2. Heesy, 50 W. 57th St. (245-1420).

East Village

DIKE BLAIR—Paintings on glass, of landscapes and objects; through 1/3. International With Monument, 111 E. 7th St. (420-0527).

LANE CLARK—Paintings and photographs with dreamlike imagery; through 1/10. Knitting Factory, 47 E. Houston St. (219-3055).

MACDONALD AND SALTER—"Building Projects 1982–1987"—architectural drawings and models by this London-based partnership; through 1/3. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

JESSE MURRY—Works on paper; through 1/3. Sharpe, 175 Ave. B (777-4622).

EDGAR NEGRET—Sculptures, some of which were shown in a recent retrospective at the Museum of Modern Art in Bogota, Colombia; through 1/3. Humphrey, 242 E. 5th St. and 37 E. 7th St. (529-0692).

SoHo and TriBeCa

ALIGHIERO E BOETTI/VICTOR BURGIN—Recent assemblage works/Photographic pieces with images appropriated from advertising billboards; through 1/2. Weber, 142 Greene St. (966-6115).

ROBERT BORDO—Painted maps of land and water masses; through 1/6. Alexander, 59 Wooster St. (925-4338).

CRAIG BUCKBEE/PAUL HEROUX—Paintings on screens/Painted ceramic vessels; through 1/9. Erpf, 568 Broadway (925-6160).

WILLIAM S. BURROUGHS—A debut exhibition of paintings on plywood and works on paper by this celebrated author; through 1/23. Shafrazi, 163 Mercer St. (925-8732).

IVAN CHERMAYEFF—Collages; through 1/9. Ingber, 415 W. Broadway (226-2221).

FORD CRULL—Heavily-impastoed oil paintings that mix motifs from popular and primitive cultures; through 1/9. M-13, 72 Greene St. (925-3007).

LINDA CUNNINGHAM/TULA TELFAIR—Drawings of walls of eroded Navajo sandstone in the Capital Reef area of Utah/Still-life drawings of broken pottery and found objects; 1/5–30. Allen, 560 Broadway (334-9710).

VINCENT DESIDERIO—Narrative figure paintings; through 1/2. Lang & O'Hara, 568 Broadway (226-2121).

RICHARD DIEBENKORN—Intaglio and ukiyo-e style woodblock prints from 1981–1986; through 1/9. Crown Point Press, 568 Broadway (226-5476).

MICHELE OKA DONER/BARBRO BACKSTROM—Bronze sculptures in a series entitled, "Celestial Objects," large bronze figures and monoliths, and oceanic forms/Ethereal wire and wire mesh sculptures by a Swedish artist. Through 1/9. Brown, 560 Broadway (219-1060).

MARY FISH—A sculptural installation in ten parts entitled, "Maiden Voyage"; through 1/2. Siegeltuch, 568 Broadway (431-3550).

ELLEN GARVENS—Photographic and sculptural combines; through 1/9. Baum, 109 Hudson St. (219-9854).

GEORGE D. GREEN—New paintings that combine formalist geometry with expressionistic gestures; through 1/16. Meisel, 141 Prince St. (677-1340).

JASPER JOHNS—Lead reliefs; through 1/9. Lorence-Monk, 568 Broadway (431-3555).

JACOB KASS—Landscape paintings on pre-World War II saws; through 1/20. Hoffman, 429 W. Broadway (966-6676).

BERTRAND LAVIER—Paintings and wall and floor sculptures of everyday objects painted in luminous colors; through 1/2. Gibson, 568 Broadway (925-1192).

LISA LAWLEY—Recent paintings; through 1/2. Beitzel, 113 Greene St. (219-2863).

HENRY PEARSON—Linear, optical paintings from the 60's and 70's, and geometric paintings from the 80's; through 1/9. Pearl, 420 W. Broadway (966-5506).

ELLEN PHELAN—Watercolors and gouaches in a series entitled, "Dolls"; through 1/9. Toll, 146 Greene St. (1788).

MARKUS RAETZ—Conceptual wall "drawings" composed of leaves, twigs, and other materials, plus works on paper; through 1/30. Cadot, 470 Broome St. (226-7220).

ARCHIE RAND—Twenty-nine self portraits after the 29 poems in Rainer Maria Rilke's *Sonnets to Orpheus II;* through 1/9. Kind, 136 Greene St. (925-1200).

KRIS RUHS—Floor and wall constructions; through 1/23. Green, 152 Wooster St. (982-3993).

ED RUSCHA—"Lunette" paintings commissioned by the Metro-Dade Art in Public Places Trust for the Johnson Public Library in Miami; through 1/2. Castelli, 142 Greene St. (431-6297).

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SERGE SPITZER—An installation and new paintings; through 1/30. Brandt, 568 Broadway (431-1444).

OTTO WAGNER—Drawings by this Viennese architect (1841–1918); through 1/16. Drawing Center, 35 Wooster St. (219-2166).

Other

GIORGIO DE CHIRICO/ALBERTO SAVINIO—A survey of paintings that examines the symbiotic relationship between these two brothers; through 1/15. Daverio, 521 W. 23rd St. (463-0688).

RON ENGLISH—Sets that employ huge backdrops painted like billboards; through 1/15. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

DAVID FINN—Recent sculpture; through 1/16. Ala, 32 W. 20th St. (741-3344).

ARTHUR HAROLD LINDBERG—Romantic industrial landscapes from the late 40's; through 2/7. Hyman, 172 W. 79th St. (787-0452).

MARY ANN UNGER—An installation of ten painted pentagonal columns; through 2/11. CUNY Graduate Center Mall, 33 W. 42nd St. (790-4331).

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth Ave. and 64th St., in Central Park (360-3423). Interpretations of the wreath, by Baum, Cleveland, Neilson, Vollmer, others; through 1/4.

C.D.S.—13 E.75th (772-9555). "Ideas," with works by Attie, Schwimmer, Oatman; through 1/2.

CECIL—16 E. 72nd St. (517-3605). Contemporary silverpoint drawings by Bruggeman, Dinnerstein, Itatani, Michael, Sherk, others; through 1/9.

HAMILTON—19 E. 71st St. (744-8976). "Woodwork," with works by Artschwager, Biederman, Kiester, Pozzi, others; through 1/5.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "British Modernist Art," with works by Bell, Bomberg, Epstein, Fry, Grant, Lewis, Sickert, others; through 1/9.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Works in lead by 42 artists, including Andre, Beuys, Gormley, Johns, Kounellis, Lewitt, Marden, Shapiro, Serra, Wilmarth, others; through 1/20.

KOVESDY—19 E. 71st St. (737-4563). Works by Expressionists, Futurists, and Constructivists from East-Central Europe, 1914–1939; through 1/30.

MATHES—851 Madison Ave. (249-3600). Works by Hunt, Jenney, Kelly, Lane, Shapiro, True; through 1/31.

PERLOW—980 Madison Ave. (517-5858). Paintings and works on paper by gallery artists; through 1/5.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Sculpture by Ghen, Powell, Rochette, Stevens; through 1/5.

SHEPHERD—21 E. 84th St. (861-4050). "Füssli Through Tiffany," with 19th- and 20th-century paintings, drawings, and sculpture; through 1/10.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). American works on paper from the early 1900's to the 1970's; through 1/9.

WEINTRAUB—988 Madison Ave. (879-1132). Works by Chagall, Greco, Marini, Zuniga; through 1/9.

57th Street Area

BORGENICHT—724 Fifth Ave. (247-2111). Abstract paintings by Burlin, Bush, Corbett, Davis, Ippolito, Opper; through 1/7.

DAVIDSON—11 E. 57th St. (355-4020). An inaugural exhibition, with works by Cropsey, Eakins, Homer, Inness, Twachtman; through 1/10.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by Bresdin, Escher, Helleu, Redon, others; through 1/30.

HARBOR—24 W. 57th St. (307-6667). Prints by 19th- and 20th-century American and European artists, including Corot, Kent, Lewis, Sloan, Whistler, Zorn, others; through 2/88.

HERSTAND—24 W. 57th St. (664-1379). Sculpture by Kohn, Lee, Stankiewicz; through 1/17.

I.B.M.—Madison Ave. at 56th St. (407-6100). "The Expressionist Landscape," with paintings by Avery, Burchfield, Dove, Hartley, Marin, O'Keeffe, Weber, others; "Isaac Newton and the 'Principia': 300 Years"; through 1/88.

KOREA—460 Park Ave. (593-7144). Ink paintings by ten Korean artists; through 1/29.

KRAUSHAAR—724 Fifth Ave. (307-5730). Recent works by gallery artists; prints and drawings by Peggy Bacon; through 1/6.

LAMAGNA—50 W. 57th St. (245-6006). "Messages," with works by Attie, Dwyer, Hammond, Kuebel, Rosenthal, Shaver, Silverthorne, Spero; through 1/9.

MARLBOROUGH—40 W. 57th St. (541-4900). Recent works by Arikha, Bacon, Grooms, Katz, Lopez-Garcia, Rivers, others; through 1/2.

MCKEE—41 E. 57th St. (688-5951). Works by gallery artists; through 1/30.

SoHo and TriBeCa

CAVIN-MORRIS—100 Hudson St. (226-3768). "Urban Outsider," with works by Miller, Miraglia, Pressley, Salvatore, Tobin; through 1/2.

CONE EDITIONS—560 Broadway (431-7017). Prints by Amenoff, Avery, Baselitz, Dona, Heeks, Kapp, Scully, others; through 1/13.

COOPER—155 Wooster St. (674-0766). Changing exhibition of recent works by gallery artists; through 1/30.

COWLES—420 W. Broadway (925-3500). Recent works by gallery artists; through 1/9.

EINSTEIN—591 Broadway (226-1414). Works by gallery artists; through 1/16.

GRASS ROOTS—131 Spring St. (431-0144). Nativity scenes from Latin America, by Aguilar, Blanco, Jimenez, others; through 1/3.

HARRIS—383 W. Broadway (431-3600). Works by Falsetta, Gelfman, Lakeman, Shustowicz; through 1/9.

HOFFMAN—429 W. Broadway (966-6676). Jewelry designs in precious metals by Benglis, Bengston, Benton, Brown, Grooms/Luong, Morphesis, Okulick, Smith, Valentine, Wiley; through 1/20.

JACK—138 Prince St. (966-4235). Works by Baker, Chwast, Putterman, Sandler, others; through 1/18.

KATZEN BROWN—475 Broome St. (966-4469). Drawings by Fishman, Gingerich, Luttrell, Macphee; through 1/3.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). "Small Works Invitational," with works by Blondes, Cristofaro, Chusit, Cochran, Conway, Maglich, Sangerman, Weber; through 1/5.

METRO PICTURES—150 Greene St. (925-8335). Works by gallery artists; through 1/30.

MILFORD—560 Broadway (966-8755). "The Errant Sign," with works by Alexander, Duff, Förg, Goldstein, Richter, others; through 1/2.

MUNROE—415 W. Broadway (226-0040). Paintings by Barreres, Horvath, Kurland, McCabe, Testa; through 1/6.

NOSEI—100 Prince St. (431-9253). "Fragments," with works by Bowen, Förg, Kounellis, Nunzio; through 1/6.

PLUMB—81 Greene St. (219-2007). "Logos," with works by Basquiat, Broodthaers, Byars, Kounellis, Nauman; through 1/23.

PROTETCH—560 Broadway (966-5454). Works by Armajani, Burton, Ferrara, Norvell, Reed, Woodman, others; through 1/8.

RASTOVSKI—560 Broadway (966-4571). "New Renaissance Voices," with paintings and sculpture by Beuys, Ceccobelli, Freeman, Salvatore, Trockel, others; through 1/2.

ROSENBERG—115 Wooster St. (431-4838). Recent works by Chandler, Lieberman, Seidl; through 1/30.

SHAPOLSKY—99 Spring St. (334-9755). Works by Falkenstein, Manning, McFarlane, Reynal, Waitzin; through 1/16.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Henderson, Johnson, Nakazawa, Simons; through 1/9.

STEINBAUM—132 Greene St. (431-4224). "Art in Fashion/Fashion in Art," with works by Applebroog, Brach, Gianakos, Schapiro, Zakanitch, others; through 1/5.

TWINING—568 Broadway (431-1830). "Classical Concerns," with works by Benca, Castanis, Hewat, Stayton, others; through 1/20.

VIAFORA—568 Broadway (925-4422). "Material Art," with works by Beckman, Grunfeld, Nanney, Tasset; through 1/16.

Other

CITY—2 Columbus Circle (974-1150). "Ancient and Islamic Art: Selections From the Godwin-Ternbach Museum"; through 1/8.

COLUMBIA UNIVERSITY—Wallach Art Gallery, 119th St. and Amsterdam Ave. (280-0513). "Similia/Disimilia: Modes of Abstraction in Painting, Sculpture, and Photography Today," with works by Artschwager, Chamberlain, Flavin, Halley, Hesse, Johns, Ryman, Trockel, others; through 1/30.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.–Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19/88.

JAPAN SOCIETY GALLERY—333 E. 47th St. (755-6752), Tue.–Sun. 11–5. "Paris in Japan: The Japanese Encounter With European Painting"; through 2/7/88.

LEHMAN COLLEGE—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211). "Porcelain From Chinese Folklore"; through 1/8.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily, noon to dusk. "Artists Choose Artists," with sculpture by Bloom, Brown, Conwill, Doyle, Knowlton, Wyllie, others; through 3/15/88.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace (718-448-2500). "14th Annual Artists Federation Juried Exhibition," juried by Kim Levin; through 1/3.

PHOTOGRAPHY

BMW—Park Ave. and 51st St. (319-0088)). Black-and-white yachting photographs from the Rosenfeld Collection; through 4/30/88.

GARY BROTMEYER/MICHAEL SPANO—Eight photo-collage portraits/Solarized, urban street portraiture. Through 2/6. Miller, 138 Spring St. (226-1220).

JOHN COLLINS—A survey of works by this 99-year-old photographer who pioneered the use of photography in advertising; through 1/9. Photofind, 138 Spring St. (334-0110).

EVELYN HOFER—Recent photographs that retrace a trip taken by Ralph Waldo Emerson during 1832–33, through Malta, Sicily, Italy, and other countries; through 1/9. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Legacy of Light," with 160 Polaroid photographs by 58 American photographers; through 1/10.

I.C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.–Fri. 11–6, Sat. 12–5. Free. "Midtown Review: A Look at Photography Books of 1987"; through 1/9.

KLAUS KAMMERICHS/JEAN-PIERRE SUDRE—Photographs of sculpture/Chem-photograms in a series entitled, "Temps Materiographiques"; 1/5–2/4. Pfeifer, 568 Broadway (226-2251).

DAVID LEVINTHAL—Photographs from his book, *Hitler Moves East,* co-published with Garry Trudeau in 1977, plus recent works on canvas; through 1/17. 303, 513 E. 6th St. (477-4917).

LIFE—Time & Life Building, Sixth Ave. at 50th St. (522-2300), by appt. only. "Communication," with works by Bourke-White, Eisenstadt, Farbman, Landry, others; through 1/15.

FRANK MAJORE—Recent large-scale Cibachrome photographs; through 1/2. Solomon, 724 Fifth Ave. (757-7777).

KURT MARKUS—Photographs of modern day cowboys, taken from 1979–1987; through 1/30. Staley-Wise, 177 Prince St. (777-1590).

RALPH EUGENE MEATYARD/WILLIAM WEGMAN—Photographs from 1950 to 1972, depicting a unique world of family and friends, subjects wearing masks, and strange objects juxtaposed with nature/Recent large-scale Polaroid portraits of his dog; through 1/16. Pace/MacGill, 11 E. 57th St. (759-7999).

DAVID MOROWITZ—Cibachrome photographs taken during various motor trips through the rural south, New England, and the Chesapeake Bay area, from 1985–1987; 1/5–30. Urdang, 23 E. 74th St. (288-7004).

PAINE WEBBER—1285 Ave. of the Americas (534-1627). "Public Spaces and Private Places: Architectural Photography of McKim, Mead & White"; "Documenting a Decade: WPA Photographs from the 1930's"; organized by the Museum of the City of New York; through 2/26.

PERFORMANCE

LA MAMA ETC.—74A E. 4th St. (475-7710). 1/2–24, Thu.–Sun. at 8: "Song of Refuge," conceived, composed, and designed by Ed Herbst and Beth Skinner. $8.

P.S. 122—150 First Ave. (477-5288). 12/31–1/3, 1/8–10 at 9: Gayle Tuft's "Bohemian Rhapsody." $8. 1/1–3, 8–10, Fri. at 10, Sat., Sun. at 8: Barbara Ulrich's "I was Bigfoot's Loveslave: A Multimedia Christian Experience." $7.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 1/10/88: "Homage to the Quilt."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 1/3: "Dinosaurs Past and Present." Through 1/3: "Ancient Eskimo Ivories of the Bering Strait." Through 1/3: "Bats, Bats, Bats." Through 1/6: "Origami Holiday Tree." Through 5/1: "Carthage: A Mosaic of Ancient Tunisia."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 1/3: "The Chinese Scholar's Studio: Artistic Life in the Late Ming Period."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/24: "The Second Emerging Expression Biennial: The Artist and the Computer." Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 1/28: "City Life—Paintings by Daniel Hauben."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . .58 Sculptures by Rodin . . . Through 1/4: Goya: Los Caprichos." Through 1/11: "Alexis Smith: Same Old Paradise." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 1/4: "From the Land of Morning Calm: Korean Art." Through 1/18: "The Treasure of San Gennaro: Baroque Silver from Naples." Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 1/5: "Progressive Taste: Decorative Arts 1885–1985." Through 1/4: "Permanent Collection: An installation by German artists Bogomir Ecker, Raimond Kummer, Hermann Pitz." Through 2/29/89: "Curator's Choice: American Watercolors and Drawings." Through 2/29: "Nancy Graves: A Sculpture Retrospective." Through 3/7/88: "The New Brooklyn Museum: A Master Plan."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 1/88: "Perspectives: Angles on African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 1/31: "Honor and Glory: Monumental Arches and Arches for Galveston." Through 2/21: "Surprise! Surprise! Pop-Up Movable Books."

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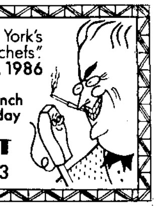

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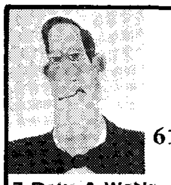

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FIRE MUSEUM—104 Duane St. (570-4230). Mon.–Fri. 9 a.m.–4. Free. Located in an old firehouse, and operated by the city's Fire Department, with displays of fire-fighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 3/13: "Fifty Years of Collecting: An Anniversary Selection"; "Guggenheim's Revised Proposal Model and Site Plans."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 1/14: "The Dreyfus Affair: Art, Truth, and Justice." Through 4/88: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. . . . Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Gothic Revival Library . . . Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . . Boscoterecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 1/10: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/10: "The American Art Poster of the 1890's: The Gift of Leonard A. Lauder." Through 1/10: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/10: "Triumphs of American Silvermaking: Tiffany & Co. 1860–1900." Through 1/17: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 1/3: "American Paradise: The World of the Hudson River School." Through 1/17: "The Age of Sultan Süleyman the Magnificent." Through 2/14: "The Emperors' Album: Images of Mughal India." Through 1/10: "French Landscapes." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." Through 1/10: "Antiquities From the Collection of Christos G. Bastis." Through 1/3: "Annual Christmas Tree and Baroque Crèche Display." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection. Through 1/10: "Annual Christmas Display."

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/3: "Raphael and His Circle." Through 2/29: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 2/28: "Puerto Rican Painting: Between Past and Present."

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.–Sun. 11 a.m.–5, Thu. 11–8. Suggested donation $2. Through 1/12: "Abstract Visions."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography. Through 2/7/88: "California Color."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 1/5: "Frank Stella 1970–1987." Through 1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." Through 1/88: "Bill Viola." Through 2/2: "Projects: Alison Wilding." Through 2/9: "For 25 Years: Crown Point Press."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 1/31: "Norman Parkinson Photographs." Through 2/28: "Realism Today: American Drawings From the Rita Rich Collection."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. and Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 1/24: "New Paintings by Charles Clough and Mimi Thompson"; "Social Studies: Recent Work on Video and Film"; "Let the Record Show: Installation by Act-Up"; "Ana Mendieta: A Retrospective."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King." Through 2/14/88: "Jasper F. Cropsey: Artist and Architect."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 1/2: "Wordsworth and the Age of English Romanticism." Through 1/2: "British Etchings." Through 1/2: "British Landscape Photography." Through 4/88: "Know These Lines." Through 2/4: "Through A Scholar's Eyes: The Photography of Clarence Kennedy." Through 3/19: "Truman Capote: Writer and Celebrity."**Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630).** Through 1/88: "The Ballet 'Rite of Spring' Celebrated, Rediscovered, Recovered." Through 1/30: "Arturo Toscanini from 1915–1946: Art in the Shadow of Politics." Through 1/10:"10th Anniversary of Big Apple Circus."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 1/24: "Transitions: Work by Sharron C. Demarest"; "Giant Marionettes Created by Ronnie Asbell."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/3: "Emilio Cruz: Spilled Nightmares, Revelations and Reflections"; "Bill Hutson: Paintings 1978–1987"; "From the Studio: Artists in Residence 1986–1987, Michael Kelly Williams and Colin Chase."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 1/17: "Charles Demuth Retrospective." Through 1/10: "Julian Schnabel." Through 1/17: "Alexander Calder: Sculpture of the 1930's." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. 12/18–2/18: "Elements: Installations by Ann Hamilton and Peter Shelton."**Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 1/27: "Elements: Works by Petah Coyne, Mineko Grimmer, and Eric Orr."

MUSIC AND DANCE

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MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 30

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor. The complete Brandenburg Concertos of Bach. 92nd Street Y at 8. $20.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Kathleen Battle; Boys Choir of Harlem, Walter Turnbull director. New Year's weekend gala concert, with music of Massenet, Gounod, Gershwin, Lehar, Offenbach, Johann Strauss Jr.; also spirituals, other songs. Avery Fisher Hall at 8. $7.50–$35.

P.D.Q. BACH—Professor Peter Schickele, the New York Pick-Up Ensemble, Jorge Mester conductor, pianist Virginia Lum, houndentenor Dietrich Fischer-Bauau. Works by P.D.Q. include the "new" Orchestral Prelude to the lost opera *Einstein on the Fritz;* also Haydn's *Andante Cantabile.* Carnegie Hall at 8. $14–$24.

RITA LAURANCE, bassist/**ANDREW BOLOTOWSKY,** flutist. Music by Telemann, Torelli, Sydeman, Fischer, Heinichen, Ross, Q. Maganini. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ARMONIA CHAMBER ENSEMBLE—Lincoln Center Library at 4. Free.

Thursday, December 31

AN EVENING OF VICTORIAN SONG AND MUSIC—Carnegie Hall Benefit Gala, with tenor Robert Tear, baritone Benjamin Luxon, pianist John Constable, and guest artists including violinist Gil Shaham, cellist Matt Haimovitz, double-bassist Gary Karr, trumpeter Stephen Burns. Music by Offenbach, Gilbert and Sullivan, Tchaikovsky, and many others, in a Victorian-salon setting. Carnegie Hall at 8. $20–$100; $200 tickets include an auld-lang-syne party onstage.

NEW YEAR'S EVE CONCERT FOR PEACE—The Brooklyn Philharmonic Orchestra, Lukas Foss and Michael Barrett conductors; folk singer Odetta, pianist Caroline Stoessinger, baritone Ben Holt; Schubert Society Chorus; speakers Leonard Bernstein, Jason Robards. Mendelssohn's *Capriccio Brillante,* Mozart's "Coronation" Mass, Copland's *Quiet City,* other works. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

NEW YORK PHILHARMONIC—See 12/30. Tonight, New Year's Eve Gala. $10–$50.

NEW YORK CHAMBER SYMPHONY—See 12/30. Tonight, a New Year's Eve celebration, with champagne. $25.

AMOR ARTIS CHAMBER CHOIR AND ORCHESTRA, Johannes Somary conductor; soprano Ann Monoyios, countertenor Theodore Sperling, tenor James Blassi, bass Glenn Billingsley, trumpeter Martin Berinbaum, oboist Virginia Brewer, violinist Yuval Waldman. Bach program: Cantata No. 51, Violin-Oboe Concerto, Brandenburg Concerto No. 2, and the *Magnificat.* St. Jean Baptiste Church, Lexington Ave. at 76th St. (772-9408), at 8. $20.

TAGHKANIC CHORALE AND ORCHESTRA, Dennis Keene conductor. Bach's Brandenburg Concerto No. 2 and Motet No. 6; Handel's Two "Coronation" Anthems; Mozart's "Coronation" Mass. Church of the Ascension, Fifth Ave. and 10th St., at 9. $15.

RIVERSIDE CHURCH—At 10:15 p.m.: Carillonneur James R. Lawson in a "musical farewell to William Sloan Coffin, whose ministry at the church ends at midnight." At 10:45, organist J. David Williams plays Wagner marches, works by Guilmant, Lemmens. At 11:30: the Watchnight Service, with choir, and Mr. Lawson playing a swinging peal at midnight to signal "Happy New Year!" The Drive at 122nd. Offering.

BARGEMUSIC—Bach's Brandenburg Concertos Nos. 6, 5, and 3. Flutist Julius Baker, violinists Theodore Arm, Ik-Hwan Bae, Ida Kavafian; violists Cynthia Phelps, Eriko Sato, Steven Tenenbom; cellists Fred Sherry, Peter Wiley; bassist Peter Lloyd, harpsichordist Robert Wolinsky. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. New Year's Eve Bargemusic benefit, with champagne and babka. $60.

Friday, January 1, 1988

JAMES R. LAWSON, carillonneur. New Year's Day program: premieres of two works dedicated to Mr. Lawson, by Karel Borghuis and John R. Knox; other arrangements for carillon by De Waard, Johnson, Smit, Franco, DeVos. Riverside Church, the Drive at 122nd St., at noon. Free.

NEW YEAR JAMBOREE—The Best of Centerfold. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

Saturday, January 2

NEW YORK PHILHARMONIC—See 12/30.

SHASHMAQAM, Bukharan Jewish Ensemble, with vocalist Fatima Kuinova. Music and dance of Central Asia. Merkin Concert Hall at 8. $10.

PAULA POULAFEARH, soprano. Theodore Roosevelt Birthplace, 28 East 20th St, at 2. $1 house admission.

CHRISTY BARRY/LIAM MURPHY—Irish and other music for voice, flute, guitar. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5 each performance.

Sunday, January 3

PRISM ORCHESTRA, Robert Black conductor; tenor Frank Hoffmeister, pianist James Winn. Janacek's *Capriccio;* David Macbride's *Nocturnos de la Ventana* (N.Y. premiere); Brahms's *Serenade* No. 1 in D. Merkin Concert Hall at 8. $9.

RICHARD GOODE, pianist. Piano sonatas of Beethoven. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave., at 2. $7.

MALLE KOOR MAGI, pianist. Theodore Harris, Liszt, Raats, Chopin, others. Merkin Concert Hall at 3. $8.

BACH VESPERS—Holy Trinity Choir, soloists, and Bach Orchestra, Frederick Grimes director. Bach's *Christmas Oratorio,* Part V. Holy Trinity Lutheran Church, CPW and 65th St., at 5. Offering.

MUSIC BEFORE 1800—Corpus Christi Choir, Louise Basbas director. "Festival of Lessons and Carols." Corpus Christi Church, 529 W. 121st St., at 4. Offering.

ST. PETER'S CHURCH—At 5: Jazz Mass, with Eddie Bonnemere Orchestra, JESU Choir; offering. At 7: Trudy Silver, with songs from "Heroes and Heroines"; $3. Lexington Ave. and 54th St. (935-2200).

ERNA JONAS, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

BARGEMUSIC—Pianist William Doppmann, cellist Nathaniel Rosen, violinist Carmit Zori. Schumann's Toccata in C, Op. 7; Beethoven's Sonata in g Op. 5, No. 2; Schumann's Piano Trio in F, Op. 80. Fulton Ferry Landing, Brooklyn (718-624-4061), at 4. $12.

ROGER HAWORTH, pianist/**ANGELO FERRARA,** percussionist. Haworth's *Octave of Prayer.* Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Museum donation.

Monday, January 4

IAN SADLER, organist. Works of Guilmant, Lubeck, Oxley, Elgar, Bonnet, Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

LAUREL ANN MAURER, flute and piccolo. New York Public Library at Lincoln Center at 4. Free.

CORA GORDON, violinist/**CLARA SOLOMON,** pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

Tuesday, January 5

GROUP FOR CONTEMPORARY MUSIC—Columbia String Quartet. N.Y. premieres of works by Wuorinen, Chowning; world premieres by Sollberger, Ness. Merkin Concert Hall at 8. $8.

MANHATTAN WIND QUINTET—Music of Barber, Ligeti, Bach. Trinity Church, Broadway at Wall St., at 12:45. Free.

MILIKA NEVAREZ, pianist. Lincoln Center Library at 4. Free.

Wednesday, January 6

SOLO CHAMBER MUSIC OF WILLIAM THOMAS McKINLEY—Cellists Bruce Coppock and Fred Sherry, flutist Stephanie Jutt, contrabassist Marc Johnson, soprano Lisa Saffer, soprano saxophonist Les Thimmig, clarinetist Richard Stoltzman. Includes a world premiere. Weill Recital Hall at Carnegie Hall at 8. $10.

PATRICIA BELANOFF, soprano, with pianist Thomas Webb. Works of Mendelssohn, Mahler, Marx, others. Merkin Concert Hall at 8. $7.

LILY FRIEDMAN, pianist/**PAUL GUREVICH,** violinist/**VIVIAN ISRAEL,** cellist. Beethoven's Sonata Op. 52; Faure's Sonata Op. 13; Mendelssohn's Trio Op. 66. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

MANNIE BANKS, pianist. "Midtown Jazz at Midday." Gershwin, Porter, Ellington. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

DOUBLE EDGE IN CONCERT—Duo-pianists Edmund Niemann and Nurit Tilles. Works of Mozart, Poulenc, Stravinsky, Britten, Bowles. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

SHAUNA HOLIMAN, soprano/**ALLISON VOTH,** pianist. Federal Hall, 26 Wall St., at 12:30. Free.

Thursday, January 7

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Yvonne Loriod, Jeanne Loriod on the ondes martenot. Messiaen's *Turangalila Symphony.* Avery Fisher Hall at 8. $7.50–$35.

AMERICAN SYMPHONY ORCHESTRA, Robert Black and JoAnn Falletta conductors; vibraphonist Gary Burton, clarinetist Richard Stoltzman, violist Sol Greitzer, flutist Robert Stallman, pianist David Buechner. William Thomas McKinley's Piano Concerto No. 2 "The O'Leary" (world premiere); *American Blues* (N.Y. premiere). Carnegie Hall at 8. $5–$22.50.

MARCO LUZZATTO, pianist (American debut). Music by Bach, Scriabin, Liszt, Debussy, Bartok. Merkin Concert Hall at 8. $7.

MICHAEL CAMPBELL, pianist. Music by Allanbrook, Pierce, Paccione, Walker, Ives, Griffes, Joplin, Fennelly, and jazz solos. Weill Recital Hall at Carnegie Hall at 8. $8.

GRETCHEN LANGHELD AND MUSICIANS, a nine-member ensemble. The Club at La Mama, 74A E. 4th St. (475-7710), at 10. $8, $10.

REBECCA S. NAGEL, oboist/**MARGARET KAMPMEIER,** pianist/**TONY BOUTTE,** tenor. Works by Vaughan Williams, Britten, Hanson. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BARGEMUSIC—See 1/3. Tonight at 7:30.

Friday, January 8

NEW YORK POPS, Skitch Henderson conductor; Cab Calloway and jazz composer Heikki Sarmanto, and Juhani Aaltonen. Works by Elgar, Khachaturian, Sibelius, and Sarmanto's *Suomi, Symphonic Poem for Orchestra.* Carnegie Hall at 8. $14–$22.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists oboist Maurice Borgue, violinist Laurie Smukler, clarinetist David Singer, bassoonist Mark Popkin, hornist David Jolley. Telemann's Concerto in d for Oboe, Strings, and Continuo; Britten's *Phantasy Quartet* for Oboe and Strings Op. 2; D'Indy's *Chansons et Danses* Op. 50. Schumann's Trio No. 1. Alice Tully Hall at 8. $18.

NEW YORK PHILHARMONIC—See 1/7.

NEW-YORK STRING SINFONIA, Daniel Kaly conductor. Works by Grieg, Turina, Chausson, Barber, Tchaikovsky. St. Michael's Church, Amsterdam Ave. and 99th St., at 8. $7.

GREGORY HAIMOVSKY, pianist. Debussy program; inaugural season of the NYU Chamber Music Society and its "Year of French Music" series. NYU Theater, 35 W. 4th St., at 8. $5.

MIA WU, violinist, with pianist Timothy Hester. Works of Mozart, Prokofiev, Schnittke, Bach, Paganini. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

GRETCHEN LANGHELD AND MUSICIANS—See 1/7.

CORNELIA SCHWARTZ, pianist. Lincoln Center Library at 4. Free.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; pianist Andre Watts. Corigliano's *Promenade Overture* (N.Y. premiere); Haydn's Symphony No. 22, "Philosopher"; MacDowell's Piano Concerto No. 2; Elgar's *Enigma Variations.* Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $10–$20. Also Sat. at 8, Sun. at 2.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/16. Tickets, $16–$95. 12/28 at 8: Strauss's *Die Fledermaus,* Rosenthal conducting; Daniels, Dobish, Boozer, Rendall, Best, Hartman, Devlin, Malas, Caesar. 12/29 at 8: Puccini's *Turandot,* Santi conducting; Dimitrova, Millo, Popov, Plishka. 12/30 at 8: Offenbach's *Les Contes d'Hoffmann,* Dutoit conductor; Bradley, R. Alexander, Troyanos, Quittmeyer, Shicoff, Morris, Laciura, Velis, Macurdy. 12/31 at 8: *Die Fledermaus;* Daniels, Blegen, Troyanos, Rendall, Best, Nicolai, Devlin, Mazura, Caesar. 1/1 at 8: Verdi's *La Traviata,* Fulton conducting; Soviero, Glassman, Milnes. 1/2 at 2: *Les Contes d'Hoffmann;* same as 12/30. 1/2 at 8: Puccini's *Turandot;* Dimitrova, Millo, Mauro, De Grandis. 1/4 at 8: *Die Fledermaus;* Daniels, Blegen, Troyanos, Rendall, Best, Allen, Devlin, Mazura, Schenk. 1/5 at 8: *Les Contes d'Hoffmann;* Bradley, R. Alexander, Troyanos, Quittmeyer, Shicoff, Morris, Laciura.

Other

NEW YORK GILBERT & SULLIVAN PLAYERS—Holiday repertory season. *H.M.S. Pinafore:* 12/29, 30, 31, 1/1 at 8; 1/2 at 3 and 8; 1/3 at 3. *The Yeomen of the Guard:* 1/6, 7, 8 at 8; 1/9 at 3 and 8; 1/10 at 3. Symphony Space (769-1000). $15–$25; children, seniors, $10–$20. New Year's Eve Gala, $5 extra.

LA BOHEME, by Puccini. Amato Opera, 319 Bowery (228-8200). 12/31, 1/2 at 7:30; 1/3 at 2:30. $12. Children, seniors $10. New Year's Eve gala includes buffet supper, champagne, dessert; $45.

BABES IN TOYLAND, by Victor Herbert. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Through 1/3: Wed.–Sat. at 8; also Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends. Children under 12, seniors, $12 at all times.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21. Tickets, $5–$42. Through 1/3: *The Nutcracker.* No performance New Year's Day. 1/5 at 8: *Allegro Brillante, La Sonnambula, Chaconne.* 1/6 at 8: *Les Gentilhommes, Walpurgisnacht Ballet, Piano Pieces, Agon.*

Alwin Nikolais//Murray Louis

JOYCE THEATER—Through 1/17. Tickets, $22. 12/28, 1/2, 4, 5, 6 at 8; 1/4 at 7:30; 1/10 at 2 and 7:30: *Graph, Porcelain Dialogues, Junk Dances* (with guest artist Phyllis Lamhut). 12/29 at 8: *Glyphics, Odyssey, Kaleidoscope, Bach Suite.* 12/30 at 8; 12/31, 1/2 at 2: *Imago, Aperitif, Tensile Involvement, Four Brubeck Pieces.* No performance 1/1. 1/3 at 2 and 7:30; 1/12 at 8: *Bach II, Arc en Ciel, Blank on Blank, Grab Bag.* 1/7, 8, 9 at 8: *Glyphics, Odyssey, Asides* (world premiere) by Louis, *Bach Suite.* Note: the 1/4 performance is a benefit for the Gay Men's Health Crisis; $100 (627-8417).

The Joffrey Ballet

CITY CENTER THEATER—12/30–1/3. Tickets are $7.50–$40. *The Nutcracker;* New York premiere of a collaboration among Robert Joffrey, Gerald Arpino, and Geroge Verdak, with the Tchaikovsky music, scenic design by Oliver Smith, costumes by John David Ridge, mice and other creations by Kermit Love, and lighting by Thomas Skelton. 12/30 at 7:30; 12/31, 1/1 at 3; 1/2, 3 at 2 and 7:30.

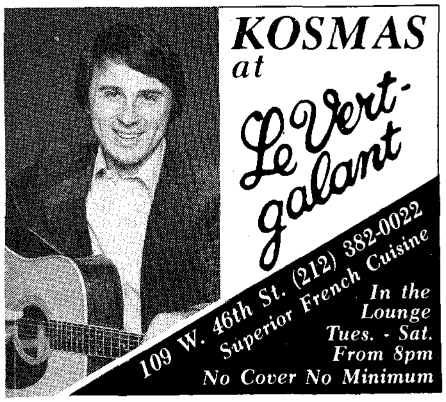
Other

ANNA SOKOLOW, with her company, the Players' Project, in the world premiere of a new work, to the music of Kurt Weill; also *A Short Lecture and Demonstration on the Evolution of Ragtime by Jelly Roll Morton.* 92nd Street Y at 8. $10.

DANCE CENTER OF THE 92nd STREET Y—"Solo Flight": Margie Beals—12/28 at 8, *Teak Room,* a dance autobiography. 12/29 at 8, *Seascapes.* 92nd Street Y. $10.

NEUBERT BALLET COMPANY/CHILDREN'S BALLET THEATRE—"Ballet for the Young at Heart": excerpts from *The Airport Ballet, Little Women, Little Rats of the Paris Opera,* others. Carnegie Hall Room 819, 881 Seventh Ave. (246-3166). Every Sun. through 1/31. Donation: from $8.

NIKOLAIS/LOUIS ALUMNI ASSOCIATION—Concert to benefit the Scholarship Fund, with works by several choreographers. Choreospace, 33 E. 18th St. (777-1120). 12/29, 30 at 8. $15.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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAFE AMERICANO—105 Hudson St. at Franklin St. (219-8802). Casual. Italian. Spcls: rigatoni alla vodka, scaloppine with Black Forest mushrooms, shrimps with cognac and mushrooms. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Private parties for 60–125. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: scampi Giorgio, fettuccine Gianni, garlic bread with gorgonzola, tirami su. Res. sug. Open for L and D Sun.–Thu. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

KANSAS CITY STOCKYARDS—148 Chamber St. bet. W. Broadway and Greenwich St. (285-0728). Casual. American. Spcls: Angus New York sirloin, grilled Norwegian salmon with mustard sauce, fresh pasta daily. Res. sug. L Mon.–Fri. 11:45–4. D Mon.–Sat. 5–10:30. Ent. Tue.–Sat. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Spcl. New Year's Eve D. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BANANA'S TROPICAL LOUNGE—29 St. Mark's Place. (260-6183). Casual. Brazilian. Spcls: grilled fish in picante sauce, shrimp sauteed with palm oil and coconut milk, chicken rolled in coconut served with curry fruit sauce. No res. Br Sat.–Sun. 11–4. D Sun.–Thu. 6–midnight, Fri.–Sat. till 1 a.m. **(I)** **No credit cards.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SABOR—20 Cornelia St. (243-9579). Casual. Cuban. Spcls: whole red snapper in green sauce, roast suckling pig (to order), Cuban pot roast. Res. sug. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Spcl. New Year's Eve D. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. Private parties for 200–300. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Thu. 5:15–10, Fri.–Sat. to 11, Sun. 4:30–9. Br Sun. 11:30–3. Pre-theatre D Mon.–Thu. 5:15–6:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, roast veal, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. Spcl. New Year's Eve D. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

ONINI—217 Eighth Ave., at 21st St. (243-6446). Casual. Italian. Spcls: fettuccine al gorgonzola; lamb chops with porcini, garlic and fresh mint; calves liver with pesto and tomato. Res. sug. L Mon.–Fri. noon–3:30. Br Sun. noon–3:30. D Mon.–Thu. 6–11, Fri.–Sat. to midnight, Sun. 3:30–11. **(M–E)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CARPACCIO—227 E. 50th St. (838-7808). Jacket required. Italian. Spcls: gamberoni alla Carpaccio, fettuccine zarana, pollo alla Carpaccio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. till 11. Closed Sun. **(M)** **AE, DC.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken. Res. sug. L and D Mon.–Thu. 11:30 a.m.–10:30, Fri. to 11, Sat. 1–11, Sun. 1–10. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: salad of mixed greens, scallop, duck liver and asparagus; terrine of duck with Cumberland sauce, filet of tile a l'angezine, broiled red snapper over creamed flageolets. D daily 6–midnight. Pre-theatre D 5–6:45. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

L'ENDROIT—208 E. 52nd St. (759-7373). Formal. Continental. Spcls: scallops with basil sauce, pressed duck, roast shrimp with mushrooms and fine herbs. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.--Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.--Fri. 11:30 a.m.–3. D daily 6–2 a.m. Ent. nightly. **(I)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion (308-2280). Dress opt. Italian. Spcls: tagliatelle al salmone, nodino alla salvia, gamberoni alla Tonino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 1 a.m. Dancing Fri.–Sat. 9–1 a.m. Closed Sun.**(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly.

Oscar's: Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GRILLADE—845 Eighth Ave., at 51st St. (265-1610). Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L and D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Spcls: shabu shabu, udonsuki, lobster-gusokuni. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Spcls: ho yo gai lou, oceanica prawns. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. Closed from 1/1. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Spcl. New Year's Eve D. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.–Fri. noon–3, Sat. noon–4. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GARY'S—334 E. 73rd St. (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. Br Sat. noon–5, Sun. noon–1 a.m. D daily 5–1 a.m. Midnight Br Mon.–Sat. 10:30–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Jacket required. Country French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5.

Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARMARIS—1131 Lexington Ave., bet. 78th and 79th Sts. (439-9890). Dress opt. Turkish. spcls: mixed grill assortment of shish kebab, kofte kebab, and lamb chops; broiled whole red snapper. Res. sug. L Mon.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pre-theatre D 5–7. **(M)** **AE, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Spcl. New Year's Eve D. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PATZO'S—2330 Broadway, at 85th St. (496-9240). Casual. Italian/American. Spcls: individual pizzas, grilled breast of chicken with basil garlic cream, grilled salmon steak with Dijon hollandaise sauce. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–midnight. Br Sat.–Sun. 11:30–5. Private parties for 100. **(I-M)** **AE, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3. D Tue.–Sun. 5–11. Ent. Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No. res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.-–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

HAPPY NEW YEAR!—Ring it in any way you like, but be sure to ring it in. In **Times Square,** the Big Apple on top of #1 Times Square will plummet earthward at midnight, as it has since 1907, signaling that New Year's Eve is over and January 1 is here, ready or not. Join the throng in person, or watch on TV, unless you happen to be celebrating elsewhere about town. The **Midnight Run** in Central Park, for example (see Sports, below), in which runners are likely to turn out in tuxes or gowns and be revivified with champagne as well as water. The Gruzzi clan and their wildly popular **fireworks displays** will be in three places around midnight: **Central Park,** where the best viewing is from Tavern on the Green (67th and C.P.W.), the Reservoir running track (E. 90th St.), or the park entrance at 96th St. and C.P.W.; also at **South Street Seaport,** 11:30 p.m.; and at **Grand Army Plaza arch in Brooklyn,** where there'll also be hot cider and cookies to warm you, as well as entertainers and balloons to make you smile (best fireworks viewing: on the Long Meadow, inside Prospect Park beyond the arch).

ENTERTAINMENTS FOR THE BIG NIGHT are listed in the appropriate adjoining columns, but note these two specials: A 50-hour **marathon reading of Gertrude Stein's novel "The Making of Americans"** begins at 8 p.m. 12/31, and goes on until sometime Sat. evening, 1/2. This year's event, in the series of free annual unrehearsed readings that has included *Finnegans Wake* (last year, 36 hours), will be at the Paula Cooper Gallery, 155 Wooster St. (787-8556), south of Houston St., where there are cushions and not many chairs. You can drop in and leave at any time, and you'll find Stein buffs out in force, some professional performers and others just wanting to read a few pages . . . Nobody knows exactly who'll turn up at the Felt Forum in Madison Square Garden for **Outlaws of Comedy,** 12/31 at 10 p.m.—besides Sam Kinison, that is. It's a showcase evening of mostly new and untried talent, and could turn up a future Murphy or Letterman. $25–$50 (563-8000).

THE MAGNIFICENT CHRISTMAS SPECTACULAR—Radio City Music Hall's annual holiday family show, through 1/6. The Rockettes' routines (including "Parade of the Wooden Soldiers"), "A Teddy Bear's Dream," an ice rink, "It's Christmas in New York," and the every-year favorite, "Living Nativity," are part of it all. Sixth Ave. and 50th St.; performances at varying times, tickets $24, $27 (757-3100 for information).

CALENDAR NOTES FOR THE TURN OF THE YEAR—The final days of Lincoln Center's annual **Community Holiday Festival** offer these free evenings, all at Alice Tully Hall at 7:30: 12/28, **BACA**'s "A Night With Brooklyn," featuring Tom Chapin, Noel Pointer, the Heights Players, the Central Brooklyn Dance Company; 12/29, the **Staten Island Council on the Arts**' Richmond Choral Society, conducted by John Daly Goodwin, in Dvorak's *Mass* in D and Durufle's *Requiem;* 12/30, the **Bronx Arts Council**'s Pregones Theatre Company in *Remote Control,* a musical drama on Puerto Rican–Latin life; 1/2, **Harlem Cultural Council**'s *Tonight . . . Harlem,* a revue with the Longar Ebony Ensemble, the Harlem Blues & Jazz Band, the Guitar Man of Harlem, and the Fred Benjamin Dance Company; 1/3, the **Chinese-American Arts Council** and the Chinese National Theater Troupe's *Chung Kwei Marries Off His Sister;* 1/6, the **Commonwealth of Puerto Rico**'s "An Evening of Music and Poetry Dedicated to the Puerto Rican Danza," with the Bronx Arts Ensemble, soprano, and dancers, and a narrator . . . **Kwanzaa, or "the first fruits of the harvest,"** in Swahili, will be the center of an annual celebration at the American Museum of Natural History, C.P.W. and 79th St., winding up 12/28 and 12/30. On Mon., Elders Day, with a variety of performances and workshops in traditional arts and skills, fron Dinizulu and his African Dancers, Drummers, and Singers at 2 and 4 to a celebratory feast (alas, by slide show only) at 1, 2, 3, and 4. On Wed. at 7:30, "Regeneration Evening": with Forces of Nature Dancers and Drummers and the Montego Joe Music and Dance Ensemble. Free tickets to some events from 11 a.m. Phone 769-5315 for details . . . Trekkies out there in the galaxy can turn out for a *Starlog* **salute to "Star Wars,"** a big get-together at the Penta Hotel, Seventh Ave. and 33rd St., 1/2, 1/3. Guest-star surprises, a dealers' room, screenings, costume parade, lots more. $15, or $12 at Ticketron . . . 1/5 at 8, at Alice Tully Hall, **Lincoln Center Ushers Onstage** is a variety show performed by 20-some ushers—Debussy and *Les Miserables,* flamenco and *Gypsy,* Beethoven and children's music. Free tickets at Alice Tully Hall box office . . . Too late for inclusion in this week's Music and Dance listings comes word of a concert at Washington Square Church by the electro-acoustic new-music ensemble **First Avenue,** with guest guitarist-saxophonist-composer Elliott Sharp. There'll be improvisations, and music includes *VERsAILLEs for three instruments* (sic), written for the group by Sharp. 12/29 at 8, at 135 W. 4th St.; $10.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Holiday Sky Show: "The Star of Christmas," through 1/3. Mon.–Fri. 1:30, 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5; Sun. 1, 2, 3, 4, 5. $3.75; children 2–12, $2; seniors and students, $2.75.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6; Fri.–Sun. 11 a.m.–8. $4.50; under 12, $3.

TOURS

SIDEWALKS OF NEW YORK—**Christmas in New York,** two-hour tours by night and by day, taking in the holiday sights; daily in Dec. The Jan. schedule: **Ye Olde Tavern Tour,** including McSorley's, Chumley's, the White Horse, more; 1/1, 2, 9, 15, 16, 23, 29, 30, 8–10 p.m. **Ghosts of New York,** a walk in "haunted" Greenwich Village; 1/3, 17, noon–2 p.m. **Historic Churches,** visits to some downtown landmarks; 1/2, 16, noon–2. **Celebrity Homes,** including the Dakota; 1/30, 31, noon–2. Each is $10 (246-3811, ext. 885).

SHOREWALKERS OF NEW YORK—1/1 at noon, meet at McDonald's, Broadway and 181st St., for a six-mile walk in the "wilds and parks" of upper Manhattan. $3. (663-2167).

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 12/30 at 10 a.m., a woodland walk (wear a hat!); $2. 1/2 at 10 a.m., "Alley Pond Park: A Step Back in Time"; the park's natural history; $2. Wetland walks every Sun. at 1; $2. . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free. . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 1/3, 11 a.m. and 1, winter walks through fields and forest, wetlands and sandy barrens; free.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $5. 757-3100.

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend line-up: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4204; Staten Island: 718-816-5456.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walk: 1/3 at 11 a.m., meet on NW corner of Fifth Ave. and 66th St. for a geological walk, in Central Park; $1 (876-6688, nights before 10).

SPORTS

BASKETBALL—**Knicks,** Madison Square Garden (563-8300). 12/29 at 8: vs. Portland; 1/1 at 7:30: vs. Los Angeles; 1/5 at 7:30: vs. Phoenix . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 12/29 at 7:30: vs. Milwaukee; 1/6 at 7:30: vs. Denver. $6–$25.

HOCKEY—**Rangers,** Madison Square Garden Arena (563-8300). 12/31 at 7:30: vs. Quebec; 1/4 at 7:30: vs. St. Louis. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 12/29 at 8:05: vs. Rangers; 1/2 at 7:05: vs. Pittsburgh; 1/5 at 8:05: vs. Minnesota. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 12/28 at 7:45: vs. Islanders; 12/30 at 7:45: vs. Washington; 1/4 at 7:45: vs. Los Angeles. $10–$19.

U.S. Hot Rod Motocross & Mudbog Championships—Madison Square Garden (563-8300). 1/2 at 7:30 and 1/3 at 1:30: The country's top motocross riders will compete over challenging dirt bike layouts, and monster trucks will battle the six-foot deep mud-bog. $19; $15.

STEPS—**Midnight Run,** 12/31 at midnight: Runners of all ages and paces are expected to compete in this 5-mile run, which begins and ends at Tavern on the Green at W. 67th St.; also 1/3 at 10 a.m.: **Season Opener Five-Mile Run,** for all ages and paces; begins and ends at 90th St. at Fifth Ave.; both competitions sponsored by the New York Road Runners Club (860-4455). $12; NYRRC members, $9 (per event).

COLLEGE BASKETBALL—**ECAC Holiday Festival,** Madison Square Garden (563-8300). 12/28 at 7: Kansas vs. Memphis State; at 9: Marist vs. St. John's; 12/30 at 7: Consolation game; at 9: Championship game. $11–$15 (per night) . . . **St. John's University,** Alumni Hall, Grand Central and Utopia Pkwy., Queens (718-990-6217). 12/29 at 6 and 8 and 12/30 at 1 and 3: Rev. Joseph T. Cahill Invitational including women's teams from W. Kentucky, Oregon, Cheyney St. and St. John's (free); 1/2 at 2: Women vs. Seton Hall (free); 1/4 at 7:30: Men vs. Villanova. $8 . . . **New York University,** 181 Mercer St., at Bleecker St. (998-2029). 12/28 at 6 and 8: Chase Manhattan—NYU Holiday Tournament with men's teams from Catholic University of America, Tufts University, St. Norbert's College, and New York Universtiy; 12/29 at 2: Consolation game; at 4: Championship game; 1/2 at 4: Men vs. SUNY Stony Brook. $2 students, $5 non-students (per day).

HORSE RACING—Aqueduct, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 12/29, Ticonderoga Hdcp. (NYB); 12/31, Display Hdcp.

OTHER EVENTS

CHILDREN

SESAME STREET LIVE!—Madison Square Garden Felt Forum (563-8300). An all-new musical spectacular starring Big Bird and the ABC's. 12/28–30 and 1/1 at 11 a.m. and 2:30; 1/2 at 10:30 a.m., 2, and 5:30; 1/3 at 1 and 4:30. $9; $10.50.

THE BIG APPLE CIRCUS—Though 1/10; this year's theme is The Mysterious East. 12/28–30, 1/1, 1/3, and 1/9–1/10 at 12:30 and 4; 12/31 at 2 and 9:30; 1/2 at 12:30, 4, and 8; 1/7, 1/8 at 7:30. Trump Tent, Damrosch Park at Lincoln Center, between the Metropolitan Opera House and State Theater. (391-0767). $10–$35 (reserve). Please note: Some performances are sold out.

A CHILD'S CHRISTMAS IN WALES—The Dylan Thomas classic presented by The National Theatre of the Deaf in a combination of sign language and the spoken word. 12/30 and 1/2–3 at 11 a.m.; 12/29 and 12/31 at 11 a.m. and 2; 1/1 at 2. Mitzi Newhouse Theater, Lincoln Center, 150 W. 65th St. (787-6868). $15.

MIRANDA'S WORLD—A futuristic musical comedy for the whole family. 12/28–30 at 3 and 8 and 1/3 and 1/10 at 3. Hartley House Theatre, 413 W. 46th St. at 9th Ave. (666-1716). $7; students, $6 (reserve).

CHILDREN'S CONCERT—Join folksinger Judy Goldstein for a festival of English, Russian, Yiddish, and Hebrew songs. 12/29, 2–3:30. Yeshiva University Museum, 2520 Amsterdam Ave. at W. 185th St. (960-5390). $2.75; $3.50, adults.

FAMILY WORKSHOPS—"Signs For All Times"—An investigation of city signs and symbols from 1640 to the present. 12/29–12/31 at 2; also, "A Closer Look"—A workshop featuring in-depth gallery tours and hands-on projects. 1/2 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). $1; adults, $3 (per day).

SLEEPING BEAUTY—A musical version of the classic fairytale for the whole family. 1/3 at 1 and 3. 92nd St. Y, 1395 Lexington Ave. (427-6210). $8.

FAMILY ENTERTAINMENT—12/28, 10 a.m.–noon and 2–4: "Candle-Making Workshop"—The whole family can learn to make candles the old-fashioned way; 12/29, 10 a.m.–noon and 2–4: "Toymaker's Delight"—A workshop celebrating the history of toys; 12/30, 3–4:30: "A Doll and Teddy Bear Party"—Bring your favorite doll or teddy bear and compete for prizes. Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1611). $4; $6, adults (per day). Reserve.

WINTER WONDERLAND—A puppet show with a winter theme. 12/28 at 1 and 3; also, "Carnival of the Animals"—A fantasy program with music, marionettes, and hand-crafted puppets. Every Sun. in Jan. at 1 and 3; also 1/18 at 1 and 3. Both programs at the Puppetworks Theatre, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

18TH–CENTURY PUPPETRY—A traditional puppet show by J. Popplemeyers' Old-Fashioned Marionette Theatre. 1/3 at 2. Fraunces Tavern Museum, 54 Pearl St. (425-1778). Free with admission. $1; adults, $2.50.

DAVY JONES' LOCKER—A gala puppet musical extravaganza by Bil Baird's Marionettes. Daily through 1/3 at 1 and 3:30 (no performance 1/1). Orpheum Theatre, 126 2nd Ave. at 8th St. (246-0102). $15.

A CHRISTMAS CAROL—The Dickens classic for the whole family. 12/29–1/3 at 7:30 (no shows, Mondays, or 12/31). Courtyard Playhouse, 39 Grove St. off Seventh Ave. (496-4288). $5; adults, $7.

DINOSAURS, PUPPETS, AND PICASSO—Marshall Izen presents puppetry, storytelling, and artistry for ages 5–12. 12/28–29 and 1/2, 3 at 12:30; also 12/30 at 12:30 and 2:30. Theatreworks/U.S.A., Promenade Theatre, Broadway at 76th St. (677-5959). $9; $12.

LITTLE RED RIDING HOOD—Seymour Barab's opera. Mon.–Thu. at 12:30 and 3; Suns., at 3, 12/28–1/3 (except 1/1). Vineyard Theatre, 309 E. 26th St. (683-0696). $6.

CHILDREN'S FILMS—See *Alice in Wonderland,* 12/28; *Willie Wonka and the Chocolate Factor,* 12/29; *The Red Balloon* and *Winnie the Pooh,* 12/30; showings at 10:30 a.m. and 1:30 each day. National Council of Jewish Women, 9 E. 69th St., btwn. Fifth Ave. and Madison Ave. (535-5900). $5 per film (includes refreshments).

JUGGLING COMIC—The zany comic Ned Gelfars will perform for children. 12/29 at 2. Kings Bay YMYWHA, 3495 Nostrand Ave., corner of Ave. V, Brooklyn (718-648-7703). $3; adults, $4.

RAFFI AND THE RISE & SHINE BAND—A musical program for children. 12/29 and 12/30 at 2 and 7. Town Hall, 123 W. 43rd St. (947-5850). $11 per ticket ($3, service charge). Reserve.

HOLIDAY PUPPET SHOWS—See *Guess Who Signed the Constitution?, The Three Pigs, Goldilocks, Cinderella* and other tales performed by puppets. 12/28–31 at 12:30 and 1:30. Mezzanine of One World Trade Center (233-2670). Free.

FAMILY PROGRAMS—12/28–30 at 1: "Ancient Alphabet Scrambles"; noon–5: "Sesame Street Visits the Land of Israel," screenings of television segments of *Sesame Street;* at 2:30: "Lamps, Lamps, and More Lamps," a Hanukkah art workshop. All programs free with museum admission. The Jewish Museum, 1109 Fifth Ave. (860-1888). $2; adults, $4.

PETER PAN—Mary Martin stars in the 1960 color version of this classic television special. Every Tue.–Sat., 12/29–1/2 at 12:05, 2:05, and 4:05; additional screening Tue. at 6. The Museum of Broadcasting, 1 E. 53 St. (752-4690). Suggested contributions: Adults, $3; students, $2; children, $1.50. Closed Sundays, Mondays, and holidays.

A LITTLE MOON CHRISTMAS—A new Christmas musical about a traveling troupe that makes wishes come true. Every Sat. and Sun. at 1:30 and 4, through 1/10; also, 12/28–31 and 1/2–3 at 1:30 and 4; evening performances, 12/28 and 1/8 at 7:30. Stage Arts, 120 W. 28th St. (627-1732). $5; adults, $5.50.

PUPPET SHOWS—*Circus on Strings,* 12/28–29; *Jack & the Beanstalk,* 12/30; *Jonathan and Friends,* 1/2–3; all performances at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3.

STORY HOUR—Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Every Sun. at 11 a.m. Free.

SPECIAL EXHIBITS—**Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, a festive array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring of 1988 at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5; Sun. and holidays, 1–5. Free with admission: $1; adults, $3. Closed 1/1 . . . **Children's Art**—An exhibition of drawings by children who have visited Wave Hill. Every Sat. and Sun., 1–4:30, through 2/1/88. Wave Hill Learning Center, West 249th St. and Independence Ave., Bronx (549-2055). Free with admission. $1; adults, $2. . . . **Citibank Station**—An old-fashioned Victorian train depot housing multiple tracks of antique and toy trains. Box cars, log cars, flat cars, cabooses, and locomotives wind their way through three exquisitely detailed, miniature worlds of New York, spanning a period of 50 years. 12/28–12/31, 10 a.m–9, daily. Citicorp Center, Atrium, Lexington Ave. at 53rd St. (559-2330). Free.

LONG RUNNERS—**Mostly Magic:** Magicians Bob Markwood and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 1/3 at 1:30: *The Funzapoppin' Show.* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 1/10/88; at 1:30: *Wilbur the Christmas Mouse;* at 3: *Santa Claus and the Magic Bell.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Papageno Puppet Theatre:** *Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. at the West Side YMCA, 5 W. 63rd St. (874-3297). $4 (reserve).

CENTRAL PARK PROGRAMS—**Marionette Theatre:** Swedish Cottage, C.P.W. and W. 81st St. (988-9093): **Special holiday schedule:** 12/28–30 at noon and 3; 12/31 at noon. *Rumpelstiltskin,* performed by puppets. $2 (reserve) . . . **Heckscher Theatre:** 59th St. and Seventh Ave. (397-3089): **Special holiday schedule:** 12/28–30 at noon and 3; 12/31 at noon. *The Sleeping Beauty,* performed by puppets. $2 (reserve).

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). Holiday Program: 12/28–1/3: "Bubblemania"—A festival highlighted by exhibits, activities, workshops, and films, all exploring the bubble phenomenon. Current Exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory and its application; "Structures," a look at how natural forces support all kinds of structures. Regular Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50. Closed 1/1.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 12/29–31 at 3: "Nightingale," the Hans Christian Andersen fairytale with masks, puppets, and music. $3 (reserve). Call 219-2138; also, 12/29–31: "Puppet Masks"; 1/2, 3 at 1 and 3: "Video Puppet Play"—Film your own puppet play using museum equipment; call for special museum hours. Regular hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2. Closed 1/1.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center.; films, Sat. at 10:30 a.m. and 2, Uris Auditorium; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 1/2 at 1:30 and 3: "19th-Century American Dance"— See Debra Weiss and other dancers; at 2: "The Shape of Things"; 1/3 at 2 and 3: "The Tradition of Spanish Dance"—The Spanish Dance Arts Company will perform; at 2:45: "Live Animals," an event interpreted in sign language. Call for events during the week; also, "Doctor Dimension and the Rulers of the Universe," a children's exhibit; children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation. Closed 1/1.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Special program: 12/28 and 12/30, 31 at 1 and 3: "Myths From the Ancient World"—Art workshops for children ages 5–13 (free). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12 . . . Hours: 10 a.m.–5, daily. Closed, Tue and 1/1. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 1/2–3 at 2: "Frosty Films"—A series of short films that celebrate winter. Through 10/88: "Tales in Tall Trees," a hands-on interactive exhibit about story-making located in the first floor gallery; listening, language, and decision-making skills are all emphasized as children make their way through a highly stylized forest of trees, stumps, and crannies. The major exhibit stations include "Peek-In-Tree," "Leaf-By-Leaf Tree," "Puppet Tree," "Four Seasons Reading Room," "Beasts Tree," "Story-Go-Round Tree," "Me Tree," and many more. "Storytelling," every Sat. at 11:30 a.m. Main Gallery: "Building Buildings." Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2. Closed 1/1.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). 12/28, 1–3: "Spines and Snails"—Children ages 6–12 can touch aquatic invertebrates in this special hands-on program. $9; 12/30, 10 a.m.–3: "Winter Holiday"—Explore the world of the polar bear through films, slides, arts and crafts, games, and songs; study Eskimo survival strategies, prepare an Eskimo lunch, and meet members of the Coney Island Polar Bear Club. $26.50 (per child). Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"-Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen, and Hide Tanaka. 12/30: Laura Viccaro Trio. 12/31: Betty Shirley Trio. 1/1: Michael Hashim Trio. 1/2: Bill Charlap Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). 12/30, 1/1–3: Phyllis Hyman. 12/31: Special New Year's Eve Gala with Phyllis Hyman and her Group, Paquito D'Rivera and the NY/Havana Ensemble, plus Cabo Frio. 1/5–10: Grover Washington Jr. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 12/31–1/2: The Turtles featuring Flo and Eddie; True Image. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 1/2: Hank Jones with Ray Drummond. 1/4–9: Singer-pianist Freddy Cole sings Gladys Shelley. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 1/3: Monty Alexander's Ivory and Steel Jamboree plus Clark Terry and Buddy Tate on 12/31. 1/5–10: Panama Francis All Stars. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 1/3: Bass Desires with Marc Johnson, John Scofield, Bill Frisell, and Peter Erskine. Shows Tue.,Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. 1/4 at 8 and 10: Les Paul Trio. 1/5, 6 at 9 and 11: Tom McKinley Group featuring Richard Stoltzman with Marc Johnson, and Joey Baron. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 12/30: Pete Malinverni. 12/31: New Year's Eve Gala with Jim Dawson. **Upstairs:** 12/31: New Year's Eve Celebration featuring Tina Fabrique and stand-up comics. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). Wed.–Sat. from 10–3 a.m.: Kitt and Mike Moran Trio. Sun., 10–3 a.m. Singer-pianist Marty Phillips with Tony Falanga on bass. Mon., 10–3 a.m.: Stan Edwards Trio. Tue., 10–3 a.m.: Chuck Wayne Trio. Mon.–Fri., 5:45–9:45: Singer-pianist Brooks Kerr. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 12/30: Joel Forrester Trio. 12/31: New Year's Eve with Judy Barnett Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 1/2, 5–9: Pianist Junior Mance with Marty Rivera on bass. 1/3,4, Pianist Harry Connick Jr. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/9: Walt Levinsky and the Great American Swing Band. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 12/31: Michel Camilo; Dave Valentin. 1/1, 2: Hiram Bullock. **AE, CB, DC, MC.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 12/30: Condition Red; Carboy; Vandal. 1/3: Singer Karin Brown and her band Heatwave. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Bob Kindred, Samulano Trio with Corky D. Mon.: Howie Wyeth barrelhouse piano. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 12/31: Rock 'n Roll New Year's Eve with Joan Jett and the Black Hearts. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 12/30: Sweetones. 12/31: Robert Ross Band. 1/1, 3: Hellhounds. 1/2: BMT'S with Tommy Byrnes. 1/4: Ben-Wa Boys. 1/5: The Bleeckers. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 1/3: Art Blakey and the Jazz Messengers. 1/4: Gil Evans' Orchestra. 1/5–10: McCoy Tyner. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 12/31: Rod Wayne and Revue. 1/8, 9: Ruth Brown. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 12/30: Ned Sublette Band. 12/31: Lil Queenie/Surreal McCoys. 1/1: Secret Service; Melted Americans; Creatures. 1/2: The A-Bones; The Raunch Hands. 1/3: Cornflakes; Bedesmen. 1/4: Luka Boom a.k.a. Barry Moore. 1/5: Life In A Blender; Bob's Drive-In; Porno Dracula. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 12/31 at 11, 1/1,1/2 at 10:30 and 12:30 a.m.: Gato Barbieri and His Band; Hilton Ruiz Salsa Jazz All-Stars. Every Tue.–Fri. at 8, Sat. at 4 and 7, Sun. at 3 and 6: *Sing Hallelujah!* featuring Curtis Blake, Rose Clyburn, Patricia Ann Everson, Ann Nesby and Clarence Snow. **Top of the Gate:** 12/31–1/2: Dr John and His Louisianna Luminoids; Allen Toussaint. 1/1 at 8: Political Comedy Series. **Terrace:** Every Tue.–Sun. from 10–2 a.m., pianist Herman Foster with Jay Leonhart on bass. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 1/3: The Bobby Watson/Curtis Lundy Quintet featuring trombonist Slide Hampton. 1/4: Mel Lewis and The Jazz Orchestra. 1/5–10: Richard Davis with Ricky Ford, Cecil Bridgewater, Sir Roland Hanna, and Freddie Waits. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 12/30–1/3: Singer Dakota Staton and her Trio. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly 8. 12/30, 31, 1/2: Ruby Braff with guitarist Howard Alden and Michael Moore on bass. 1/4–9: Pianist John Campell and Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 12/31, 1/1: Robert Gordon and Kristi Rose. 1/8: Tail Gators. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 12/30: Comedian Uncle Floyd. 12/31: New Year's Eve special featuring Judy Tenuta. 1/1–3: Comedian A. Whitney Brown. 1/5–10: Comedian Dennis Miller. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 1/3: Comedians John Joseph, Scott Bruce, Rick Marotta, Danny Curtis, and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. 12/31: New Year's Eve celebration with m.c. Angela Scott, and Billiam Cornell, Ron Darian, Jerry Diner, Jonathan Solomon, David Heenan and Mike Rowe. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 12/30: Magician Imam and comedian Terry Day. 12/31: Special New Year's Eve Show with Imam, Eric Decamps, Torkova and toast master Terry Day, juggler Tony Duncan and singer Pamela Smith. 1/2: Magician Peter Maloney and comedian Jack Young. 1/5: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 1/3: Comedians Wayne Cotter, Thom Curley, and Lance Crouther. 1/5–10: Barry Weintraub, Steve Hytner, Wayne Federman, and Robert Ross. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 12/30: Mike Cerrati Trio featuring Bob Renino on bass and Vince Nicosia on drums, alternating with singer-pianist Tommy Furtado, nightly, except Sun.,

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MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Informal and friendly club/restaurant with dancing nightly from 9–4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. 12/31 from 8–1 a.m.: The Don Glasser Orchestra featuring Lois Costello and Margaret Whiting, plus the Emilio Reyes Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 12/30: Kimati Dinizulu and the Kotoko Society; Serious Bizness. 12/31: Tabou Combo and the Carnaval Fantasy Dancers. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.,Fri, Sat. at 6:30: Blossom Dearie. Through 12/30 at 9: Artificial Intelligence perform *A Very Vicki Christmas.* 12/31: New Year's Eve with Blossom Dearie at 7:30 and Helen Schneider at 10:30. 1/1, 2 at 9: Mary-Cleere Haran. 1/5–9, 12–16 at 9: Singer-actress Helen Schneider **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy, featuring singer Denise Schafer, French pickpocket* Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 12/30: Singer Ronny Swain; *Ain't Missin' Dinner* - revue. 12/31: Gala New Year's Eve Party with Nancy LaMott. 1/2: Lee Byar: Weekend Comedy with Jane Stroll, Taylor Mason, Mike King. 1/3: Susan Rankin; *Swinging on a Star* - revue. 1/4: Buck Dietz; *Ain't Missin' Dinner* - revue. 1/5: All That Naz; Off The Cuff. **No credit cards.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Jimmy Butts on bass and Dayton Selby, Wed. and Thu. from 8:30–1 a.m. **Panache Encore!** (489-6357). 12/30, 1/5 at 8:30: Flairy Tales. 12/31: New Year's Eve Spectacular. **AE, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 12/30, 31, 1/2: Marti Stevens with pianist Buddy Barnes. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring David Edwards, Alix Korey, Barbara Marineau, Byron Nease, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 12/31: Julie Wilson sings *More Sondheim,* Tue.–Sat. at 9:15 and 11:15. 1/5–2/13: Margaret Whiting. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 12/31: Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight. 1/5–3/27: Jazz-pianist George Shearing. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

ESSEX HOUSE—160 Central Park South. (484-5121). **Casino on the Park:** 12/31: New Year's Eve special with singer-pianist Michael Feinstein and his personal interpretations of Gershwin, Berlin and Porter. **AE.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Ed Pone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–-Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through December: Pianist Leslie Pintchik, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. January: Pianist Robert Silverman with Sue Williams on bass. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** Singer/pianist Chris Barrett returns with *Sentimental Journey,* two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 12/30: Michael McAssey. 12/31: New Year's Eve Party with Annie Hughes. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 12/30 at 8:30: Tony Dowdy; Vince Gerardi at 11. 12/31 at 8 and 10:30: New Year's Eve with Karen Mason and Brian Lasser. 1/1 at 8:30: Jeff and Jewel's New Age Blues Revue; Grand Slam at 11. 1/2 at 8:30: Sally-Jane Heit; Wolynski & Hayes. 1/3 at 8:30: Bill Dougherty. 1/4 at 8:30: Beverly Cosham. 1/5 at 8:30: Deb Armelino. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Joe Derise, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing old favorites every Tue.–Sat. from 8. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring Al Mantis/Art Abrams Duo, Wed.–Sat. from 8:30. **AE, CB, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant with a new piano room. Pianist Clint Hayes plays Wed. and Thurs from 10–1 a.m.; Billy Bubkin takes over Fri. and Sat. from 10–1 a.m.; Howard Lawrence, Tue. and Wed. from 5:30–7:30, and Bob Kaye, Thu. and Fri. 5:30–7:30, Tue. 10–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Dec. 30

3:00/WNCN—Schubert: Qt. No. 10 in E-Flat; **Boccherini:** Qnt. in c, Op. 29, No. 2.

WNYC—Prokofiev: Piano Sonata No. 7; **Dutilleux:** *Le Loup.*

WQXR-AM/FM—Chopin: Piano Sonata No. 2 in B-Flat.

4:00/WNCN—Vivaldi: *L'Estro Armonico;* **Cimarosa:** Cto. for Oboe and Strings.

WQXR-AM/FM—Gould: Derivations for Clarinet and Band; **Mozart:** Piano Sonata No. 3 in B-Flat; **Mahler:** Sym. No. 5 in C-Sharp.

5:00/WNCN—Corelli: Cto. Grosso in F, Op. 6, No. 2; **Liszt:** *Mephisto Waltz:* No. 1.

6:00/WNCN—Friedrich II: Sym. No. 4 in A; **Mendelssohn:** Rondo Brillante in E-Flat, Op. 29.

8:00/WNCN—Bach: Sonata for Violin and Harpsichord, No. 5 in f; **Beethoven:** Sonata for Piano No. 10 in G, Op. 14, No. 2.

WNYC—Walton: 5 Bagatelles for Guitar; **Finzi:** *I Said to Love*; **Alwyn:** String Qt. No. 2.

8:05/WQXR-AM/FM—C.P.E. Bach: Flute Cto. in G; **Harris:** Sym. No. 1.

9:00/WNCN—Vaughan Williams: Sym. No. 8 in d; **Prokofiev:** *Visions Fugitive:* Op. 22.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Dec. 31

3:00/WNCN—Sibelius: Sym. No. 7 in C, Op. 105; **Paganini:** Sonata for Grand Viola and Orch., Op. 35.

WNYC—Liszt: *Harmonies poetiques et religieuses;* **Bartok:** *Dance Suite.*

WQXR-AM/FM—"The WQXR Classical Countdown." A two-day event of all-day requests.

4:00/WNCN—Vivaldi: Cto. for Violin in C, Op. 8, No. 6, "Il Piacere"; **Buxtehude:** Sonata for Violin, Viola da Gamba, and Harpsichord in E, Op. 2, No. 6.

5:00/WNCN—Vivaldi: *Il Pastor Fido:* Sonata for Flute and Continuo in C, Op. 13, No. 1; **Ponchielli:** *La Gioconda:* "Dance of the Hours."

6:00/WNCN—Suk: *Piano Pieces;* **Rachmaninoff:** *Symphonic Dance:* Op. 45, No. 2.

8:00/WNCN—"Mostly Mozart Festival."

8:05/WQXR-AM/FM—Beethoven: Violin Cto. in D; **Rimsky-Korsakov:** *Fantasy on Russian Themes.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Marvin Hamlisch, piano. Isaac Stern, violin. An evening of Victorian music.

Fri., Jan. 1

3:00/WNCN—"New Year's in Vienna." Vienna Philharmonic Orchestra. Claudio Abbado, conductor.

WNYC—Schubert: Piano Trio in E-Flat.

WQXR-AM/FM—"The WQXR Classical Countdown."

4:00/WNCN—Elgar: Serenade for Strings in e, Op. 20; **Vivaldi:** Cto. for Piccolo in C.

5:00/WNCN—Handel: Trio Sonata in g, Op. 2, No. 5; **Verdi:** *Macbeth:* "Ballet Music."

6:00/WNCN—Weber: *Peter Schmoll:* Ov.; **Praetorius:** *Terpsichore.*

8:00/WNCN—Arnold: *English Dances;* **Schumann:** *Kinderscenen:* Op. 15, No. 7.

WNYC—"The Opera Box." The art of Richard Crooks.

8:05/WQXR-AM/FM—"Symphony Hall."

9:00/WNCN—"New Year's in Vienna." Vienna Philharmonic Orchestra. Claudio Abbado, conductor.

WNYC—Satie: *Socrate*; **Part:** *Arbos.*

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; soprano, Ellen Shade. **Spohr:** Cto. for String Qt. and Orch.; **Beethoven:** Sym. No. 9 in d, "Choral."

Sat., Jan. 2

10:00 a.m./WNCN—Mozart: Sym. No. 25 in g; **Beethoven:** Minuets for 2 Violins and Bass; **Bach:** Toccata in C.

WNYC—Beethoven: Piano Sonata No. 4; **Haydn:** Cello Cto. No. 1.

10:04 a.m./WQXR-AM/FM—Schubert: Piano Sonata in C; **Haydn:** Adagio in F.

11:00 a.m./WNCN—Mendelssohn: Cto. for Piano No. 1 in g, Op. 25; **Mozart:** Cto. for Horn No. 4 in E-Flat; **Paganini:** Sonata Concertata for Flute and Guitar.

11:04 a.m./WQXR-AM/FM—Vivaldi: *L'Estro Armonico:* Op. 3; **Debussy:** Nocturnes for Orch.

11:05 a.m./WNYC—Dvorak: Sym. No. 7; **Sinding:** Piano Pieces.

12:00/WNCN—Grieg: *Holberg Suite:* Op. 40; **Boccherini:** Qnt. in c, Op. 29, No. 2.

WNYC—Barber: Essay No. 1; **Rachmaninoff:** Piano Cto. No. 3.

12:05/WQXR-AM/FM—Mozart: Sinfonia Concertante in E-Flat; **Shostakovich:** Sym. No. 9.

1:00/WNCN—Brahms: Cto. for Violin in D, Op. 77; **Franck:** *Les Eolides.*

WNYC—Bax: *Overture to a Picaresque Comedy*; **Zyman:** Piano Trio.

2:00/WQXR-AM/FM—"The Metropolitan Opera Broadcast." **Offenbach:** *The Tales of Hoffmann* (Bradley, Alexander, Shicoff; Charles Dutoit, conductor).

5:00/WNCN—Mendelssohn-Moscheles: Duo Concertante for Two Pianos and Orch.; **Saint-Saëns:** *Samson and Delilah:* "Bacchanale."

6:00/WNCN—Sibelius: *Tapiola:* Op. 112; **Vieuxtemps:** *Fantasia Appassionata:* Op. 35; **Pergolesi:** Cto. for 2 Harpsichords and Strings in C.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; violinist Daniel Majeske. **Mendelssohn:** *The Hebrides:* Ov.; **Mozart:** Violin Cto. No. 5 in A; **Bartok:** Cto. for Orch.

9:00/WNCN—"Saturday Night Opera." **Verdi:** *Luisa Miller* (Ricciarelli, Domingo, Ganzarolli, Royal Opera House Orch./Maazel).

Sun., Jan. 3

10:00 a.m./"Classic Guitar." **Giuliani:** Sonata for Violin and Guitar; **Paganini:** Sonata Concertata for Flute and Guitar; **Vivaldi:** Cto. for Guitar and Strings in D.

WNYC—Vaughan Williams: *Five Variants From Dives and Lazarus;* **Mendelssohn:** Violin Cto. in e, Op. 64; **Hindemith:** Kammermusik No. 1.

10:04 a.m./WQXR-AM/FM—Schubert: Piano Sonata in A, Op. 120; **Milhaud:** *Le Boeuf sur le Toit.*

11:00 a.m./WNCN—Dohnanyi: Serenade for Violin, Viola, and Cello, Op. 10; **Bizet:** *L'Arlesienne:* Suite No. 1; **Vivaldi:** Cto. for Cello, Strings, and Continuo in b.

WNYC—Bach: *Goldberg Variations.*

12:00/WNCN—Handel: *Royal Fireworks Music;* **Chopin:** *Andante Spianato and Grande Polonaise Brillante:* Op. 22; **Wolf:** *Intermezzo.*

1:00/WNCN—Chicago Symphony Orchestra. Lorin Maazel, conductor. **Hindemith:** *Mathis de Maler;* **Mahler:** Sym. No. 1 in D, "Titan."

WNYC—Schubert: String Qt. in C.

1:04/WQXR-AM/FM—Berlioz: *Harold in Italy;* **Stravinsky:** *Jeu de Cartes.*

3:00/WNCN—Beethoven: Qt. No. 3 in D, Op. 18, No. 3; **Boccherini:** Cto. for Harpsichord in E-Flat.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor. **Carter:** *A Celebration of Some 100 to 150 Notes;* **Bruckner:** Sym. No. 8 in c.

4:00/WNCN—Schubert: Sym. No. 4 in c, "Tragic"; **Mozart:** Andante for Flute and Orch. in C; **Rachmaninoff:** *Youth Sym.*

5:00/WNCN—R. Strauss: *Die Frau Ohne Schatten:* Op. 65; **Mozart:** Sym. No. 31 in D, "Paris."

6:00/WNCN—Brahms: *Variations on a Theme by Paganini;* **C.P.E. Bach:** Sym. in E-Flat.

8:00/WNCN—Beethoven: *Leonore:* Ov. No. 1; **Durante:** Cto. for Strings and Continuo in A; **Holst:** *Moorside:* Suite.

9:00/WNCN—Beethoven: Qt. No. 14 in C-Sharp; **Debussy:** Rhapsody for Saxophone and Orch.

Mon., Jan. 4

3:00/WNCN—Saint-Saëns: Sonata for Cello and Piano No. 1 in c, Op. 32; **Bach:** *Art of the Fugue*; **Delius:** *Fantastic Dance.*

4:00/WNCN—Vivaldi: Cto. for Mandolins, Lutes, Flutes, Violins, and Cellos in C; **Poulenc:** Sonata for Flute and Piano; **L. Mozart:** *Toy Sym.*

WNYC—Reger: *Ballet Suite;* **Haydn:** Piano Trio in G, No. 41.

5:00/WNCN—Telemann: Cto. for Oboe in e; **Bizet:** *Jeux D'Enfants:* Op. 22.

6:00/WNCN—Schubert: Allegro in a, Op. 144; **Quantz:** Trio Sonata in c.

WNYC—Haydn: Piano Trio in G, No. 41.

8:00/WNYC—"The Salzburg Festival." The Berlin Philharmonic. Herbert von Karajan, conductor. **Beethoven:** Sym. No. 4; **Mussorgsky:** *Pictures at an Exhibition.*

8:05/WQXR-AM/FM—Mozart: Sym. No. 14 in A; **Mozart:** Flute and Harp Cto. in C.

9:00/WNCN—Handel: *Agrippina:* Ov.; **Dvorak:** Sym. No. 5 in F, Op. 76; **Molter:** Cto. for 2 Trumpets.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Charles Dutoit, conductor; violinist Midori. **Roussel:** *The Spider's Feast;* **Paganini:** Violin Cto. No. 1 in D; **Schubert:** Sym. No. 6.

Tue., Jan. 5

3:00/WNCN—Mozart: Sym. No. 34 in C; **Alkan:** Etudes in Min. Keys, Op. 39; **Zelenka:** *Hippocondrie.*

WNYC—Pichl: Concertino in F; **Hummel:** *Etudes.*

4:00/WNCN—Fux: Sinfonia for Recorder, Oboe, and Cello in F; **D. Scarlatti:** Sonatas for Harpsichord in G and g.

4:04/WQXR-AM/FM—Chopin: Polonaise No. 7 in A-Flat; **Barber:** *Agnus Dei.*

5:00/WNCN—Britten: *Gloriana:* Op. 53; **A. and G. Gabrieli:** *Canzon and Ricercare.*

6:00/WNCN—Haydn: Trio No. 3 in G, "London"; **Schubert:** *Magic Harp:* Ov.; **Handel:** Trio Sonata, Op. 5, No. 3.

8:00/WNCN—"WNCN Live."

WNYC—Stenhammer: Serenade in F; **Janacek:** *Mladi*; **Mayer:** *Octagon.*

8:05/WQXR-AM/FM—Schubert: Ov. in c; **Schubert:** Sym. No. 2 in B-Flat.

9:00/WNCN—Satie: *Gymnopedies:* Nos. 1–3; **Sibelius:** Sym. No. 4 in a, Op. 63; **Rossini:** *La Cenerentola:* Ov.

9:06/WQXR-AM/FM—The Philadelphia Orch.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

COMPILED BY TONY COOK

Weekdays, December 30–January 1 and January 4–5

② **WCBS**
975-4321
④ **WNBC**
664-4444
⑤ **WNYW**
535-1000
⑦ **WABC**
887-7777
⑨ **WWOR**
(201) 330-2153
⑪ **WPIX**
949-1100
⑬ **WNET**
560-2000
㉑ **WLIW**
(516) 454-8866
㉛ **WNYC**
669-7800
Ⓗ **HBO**
512-1208
Ⓜ **CINEMAX**
512-1208
Ⓝ **UPTOWN**
304-3000
Ⓢ **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
② ④ News
⑤ *Saber Rider*
⑦ *World News*
⑨ *Romper Room*
⑪ Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Insight*
Tue.: *Carrascolendas*
⑬ *French in Action*
Ⓗ Thu.: *The Woman Who Willed a Miracle*
Tue.: *Survival Series*
Ⓜ Wed.: **Movie:** *Gunga Din*
Thu.: **Movie:** *Yankee Doodle Dandy*
Fri.: *Comedy Experiment*
Tue.: **Movie:** *Rings on Her Fingers*
Ⓢ Wed.: *The Great Love Experiment*
Thu.: *The Emperor's Nightingale*
Fri.: *The John Lennon Concert Film*
Mon.: **Movie:** *Cocoon*
Tue.: *The Dream and the Triumph*

6:10 a.m.
Ⓗ Wed.: *Survival Series*
Ⓜ Mon.: **Movie:** *All the King's Men*

6:30 a.m.
② News
④ *Before Hours*
⑤ *Silverhawks*
⑨ *Zoobilee Zoo*
⑪ *Bravestarr*
⑬ Wed.–Fri.: *3-2-1 Contact*
Mon.: *Innovation*
Tue.: *New Jersey News*
Ⓗ Fri.: *Clay Feet*
Mon.: *Out of Step*
Ⓜ Fri.: **Movie:** *Legend*
Ⓢ Tue.: *Shelley Duvall's Tall Tales & Legends:* "Darlin' Clementine"

6:45 a.m.
④ News
㉑ *A.M. Weather*

7:00 a.m.
② *This Morning*
④ *Today*
⑤ *Defenders of the Earth*
⑦ *Good Morning America*
⑨ Wed.–Fri.: *Dinosaucers*
Mon., Tue.: *Beverly Hills Teens*
⑪ *Transformers*
⑬ *Sesame Street*
㉑ *Nightly Business Report*
㉛ *Ohayo! New York*
Ⓗ *Seabert* (except Mon.)
Ⓢ Wed.: **Movie:** *A Challenge for Robin Hood*
Thu.: *The Rocking Chair Rebellion*
Fri.: *A Rock 'n' Roll Summit*

7:30 a.m.
⑤ *He-Man*
⑨ *Jetsons*
⑪ *Jem*
㉑ *Mister Rogers*
Ⓗ *Fraggle Rock*
Ⓜ Tue.: **Movie:** *The Spiral Staircase*
Ⓢ Tue.: **Movie:** *The Man From Button Willow*

8:00 a.m.
⑤ *Thundercats*
⑨ *Bugs Bunny*
⑪ *Bionic Six*
⑬ *Captain Kangaroo*
㉑ *Sesame Street*
Ⓗ Wed.: *Bon Voyage, Charlie Brown*
Thu.: **Movie:** *The Money Pit*
Fri.: **Movie:** *The Owl and the Pussycat*
Mon.: **Movie:** *Saving Grace*
Tue.: **Movie:** *Cocoon* (cc)
Ⓜ Wed.: **Movie:** *Skin Game*
Fri.: **Movie:** *Just the Way You Are*
Mon.: **Movie:** *The Mouse That Roared*
Ⓢ Thu.: **Movie:** *The River Rat*
Fri.: **Movie:** *King Solomon's Mines*
Mon.: **Movie:** *King Kong Lives*

8:30 a.m.
⑤ *My Little Pony*
⑨ Wed.–Fri.: *Beverly Hills Teens*
Mon., Tue.: *Dinosaucers*
⑪ *Teddy Ruxpin*
⑬ *Mister Rogers*
Ⓜ Thu.: **Movie:** *Young Man With a Horn*

9:00 a.m.
② *The Judge*
④ *Wil Shriner Show*
⑤ *Brady Bunch*
⑦ *Morning Show*
⑨ *I Dream of Jeannie*
⑪ *Mork & Mindy* (except Wed., Fri.)
Wed.: *Forgotten Children of the 80s*
Fri.: *Spiral Zone*
⑬ *Sesame Street*
㉑ Wed.–Fri.: *Special Holiday Progamming* (concludes at 3)
Mon., Tue.: *Instructional Television* (concludes at 3)
㉛ *Home Stretch* (except Fri.)
Fri.: **Movie:** *The Stranger* (1946). Orson Welles.
Ⓜ Tue.: **Movie:** *Every Time We Say Goodbye*
Ⓢ Wed.: *Shelley Duvall's Tall Tales and Legends:* "Darlin' Clementine"
Tue.: *Gadgets, Gimmicks, & Games*

9:30 a.m.
② *Divorce Court*
⑤ *Leave It to Beaver*
⑨ *Carol Burnett*
⑪ Thu.: *Runaway With the Rich and Famous*
Fri.: *Ghostbusters*
Mon., Tue.: *F-Troop*
㉛ *Body Electric* (except Fri.)
Ⓗ Wed.: **Movie:** *My American Cousin* (cc)
Thu.: **Movie:** *Death On the Nile*
Ⓜ Mon.: **Movie:** *In the Good Old Summertime*

10:00 a.m.
② *$25,000 Pyramid*
④ *Sale of the Century*
⑤ *I Love Lucy*
⑦ *Sally Jessy Raphaël*
⑨ *Geraldo*
⑪ *Rhoda* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *G.I. Joe*
㉛ Wed.: *American Interests*
Thu.: *Images/Imagenes*
Mon.: *All About TV*
Tue.: *Cityscope*
Ⓗ Fri.: **Movie:** *Indiana Jones and the Temple of Doom*
Mon.: **Movie:** *Mussolini, Part I*
Tue.: **Movie:** *Mussolini, Part II*
Ⓜ Wed.: **Movie:** *On the Right Track*
Fri.: **Movie:** *Paper Moon*
Ⓢ Wed.: **Movie:** *The Man Who Came to Dinner*
Thu.: **Movie:** *Far From the Madding Crowd*
Fri.: **Movie:** *Battle Circus*
Mon.: **Movie:** *Kismet*
Tue.: **Movie:** *Lone Star*

10:30 a.m.
② *New Card Sharks* (except Fri.)
Fri.: **Special:** Cotton Bowl Parade
④ *Classic Concentration*
⑤ *Bewitched*
⑦ *Jeopardy II*
⑪ *Eight Is Enough* (except Wed., Fri.)
Wed.: *Keys to Success*
Fri.: *Best Talk in Town*
㉛ Wed.: *Ask Congress*
Thu.: *World Chronicle*
Mon.: *Globe Watch*
Tue.: *State of the Arts*
Ⓜ Thu.: **Movie:** *The Boy Who Could Fly*

11:00 a.m.
② *Price Is Right* (except Fri.)
④ *Wheel of Fortune*
⑤ Wed., Thu..: *One Day at a Time*
Fri.: **Special:** *Tournament of Roses Parade* (concludes at 1:30)
Mon., Tue.: *Charlie's Angels*
⑦ *Who's the Boss?*
⑨ *People Are Talking*
⑪ Wed.: *Caring Special*
Fri.: **Special:** *Tournament of Roses Parade* (concludes at 1:30)
㉛ Wed.: *Wildside*
Thu.: *Hello Jerusalem*
Fri.: *Homestretch*
Mon.: *The Beijing Acrobatic Company*
Tue.: *Body Pulse*
Ⓗ Wed.: **Movie:** *Desperate Lives*
Ⓜ Tue.: **Movie:** *Address Unknown*

11:30 a.m.
② ④ Fri.: **Special:** *Tournament of Roses Parade* (concludes at 1:30)
④ *Win, Lose, or Draw* (except Fri.)
⑤ Wed., Thu.: *Too Close for Comfort*
⑦ *Mr. Belvedere*
⑪ *Best Talk in Town* (except Fri.)
㉛ Wed.: *Only One Earth*
Thu.: *Adam Smith*
Fri.: *Body Electric*
Mon.: *American Art Forum*
Tue.: *Body Watch*
Ⓗ Tue.: **Movie:** *Misunderstood*
Ⓜ Mon.: *Comedy Experiment*
Ⓢ Fri.: **Movie:** *Garbo Talks*

12 NOON
② News (except Fri.)
④ *Super Password* (except Fri.)
⑤ Wed., Thu.: *All in the Family*
Mon., Tue.: *Kojak*
⑦ *Ryan's Hope* (except Fri.)
Fri.: **Football:** Florida Citrus Bowl (concludes at 3:30, approx.)
⑨ News
⑪ *Odd Couple* (except Wed., Fri.)
Wed.: *Focus on Success*
㉛ Wed.: *America's Black Forum*
Thu., Tue.: *The New Literacy*
Fri.: *In Black and White*
Mon.: *From 7 to 28up*
Ⓗ Thu.: **Movie:** *Oliver!*
Fri.: **Movie:** *The Goonies*
Mon.: **Movie:** *The Tamarind Seed*
Ⓜ Wed.: **Movie:** *Out of Africa*
Fri.: **Movie:** *Over the Top*
Mon.: **Movie:** *Promises in the Dark*
Ⓢ Wed.: **Movie:** *Firewalker*
Mon.: *Marvin Hamlisch*
Tue.: **Movie:** *Assisi Underground*

12:30
② *Young and the Restless* (except Fri.)
④ *Scrabble* (except Fri.)
⑤ Wed., Thu.: *Current Affair*
⑦ *Loving* (except Fri.)
⑪ Wed.: **Movie:** *The Big Bus* (1976). Stockard Channing.
Thu.: *Smurfs*
Mon.: **Movie:** *Helen Keller: The Miracle Continues* (1984). Blythe Danner.
Tue.: **Movie:** *Shenandoa* (1965). James Stewart.
㉛ Wed.: *European Journal*
Thu., Tue.: *Focus on Society*
Fri.: *Tony Brown's Journal*
Ⓜ Thu.: **Movie:** *The Story of Will Rogers*
Tue.: **Movie:** *Pat and Mike*

12:45
Ⓗ Wed.: **Movie:** *Why Me?*

1:00
④ *Days of Our Lives* (except Fri.)
⑤ *Hour Magazine* (except Fri.)
⑦ *All My Children* (except Fri.)
⑨ *High Rollers* (except Fri.)
Fri.: **Movie:** *The Great Race* (1965). Tony Curtis.
⑪ Thu.: *Spiral Zone*
㉛ Wed.: *Mystery!: Agatha Christie's Miss Marple*
Thu.: *Upstairs, Downstairs*
Fri.: *The Front Page*
Tue.: *Masterpiece Theatre: Sorrel and Son*
Ⓢ Thu.: *Elton John in Australia*
Mon.: **Movie:** *The Fifth Missile*

1:30
② *Bold and the Beautiful* (except Fri.)
Fri.: **Football:** Cotton Bowl: Notre Dame vs. Texas A&M
④ **Football:** Fiesta Bowl: Florida St. vs. Nebraska
⑤ Fri.: *Popeye*
⑨ *Love Connection* (except Fri.)
⑪ Thu.: **Special:** *Sunkist Fiesta Bowl Parade*
Fri.: **Movie:** *A Star Is Born* (1976). Barbra Streisand.
Ⓗ Tue.: **Movie:** *What Comes Around*
Ⓜ Fri.: **Movie:** *Police Academy 3*
Ⓢ Fri.: **Movie:** *Platypus Cove*

2:00
② *As the World Turns* (except Fri.)
④ *Another World* (except Fri.)
⑤ *Popeye*
⑦ *One Life to Live* (except Fri.)
⑨ *Newlywed Game* (except Fri.)
㉛ Wed.: *On Stage at Wolf Trap*
Thu.: *Candidates '88*
Tue.: *There Were Times, Dear*

H Fri.: **Movie:** *Cocoon*
Mon.: **Movie:** *Armed and Dangerous*
M Mon.: **Movie:** *Saint Joan*
Tue.: **Movie:** *Paper Moon*
S Wed.: **Movie:** *King Kong Lives*
Tue.: **Movie:** *King Solomon's Mines*

2:30
5 *Woody Woodpecker*
9 *Dating Game* (except Fri.)
11 *The Smurfs* (except Thu., Fri.)
13 *French Chef* (except Fri.)
Fri.: *From Vienna: The New Year's Celebration*
31 Mon.: *This Old House*
H Wed.: **Movie:** *The Color Purple*
Thu.: *Care Bears Movie II*
M Thu.: **Movie:** *Dark Horse*
S Thu.: **Movie:** *Carson City*

3:00
2 *Guiding Light* (except Fri.)
4 *Santa Barbara* (except Fri.)
5 *Dennis the Menace*
7 *General Hospital* (except Fri.)
9 *Cannon* (except Fri.)
11 *Spiral Zone* (except Thu., Fri.)
13 *Frugal Gourmet* (except Fri.)
21 *Lilias, Yoga, and You* (except Fri.)
31 *Square One TV*
H Tue.: *In Search of the Golden Sky*
M Wed.: **Movie:** *Time After Time*
Fri.: **Movie:** *Play It Again, Sam*
S Fri.: *Hewitt's Just Different*

3:30
5 *Flintstones*
7 Fri.: **Football:** U.S.F.&G. Sugar Bowl (concludes at 7, approx.)
11 *Ghostbusters* (except Fri.)
13 *This Old House* (except Fri.)
21 *Hooked on Aerobics* (except Fri.)
Fri.: *About Tap*
31 *Video Music Box*
H Mon.: **Movie:** *The Learning Tree*
S Mon.: *Rebellion of Young David*

4:00
2 *Superior Court* (except Fri.)
4 *Donahue* (except Fri.)
5 *Real Ghostbusters*
7 *Oprah Winfrey Show* (except Fri.)
9 *Barnaby Jones* (except Fri.)
Fri.: **Movie:** *It's a Mad, Mad, Mad, Mad World* (1964). Ethel Merman, Milton Berle, Dick Shawn.
11 *G.I. Joe* (except Fri.)
Fri.: **Movie:** *Mahogany* (1975). Diana Ross.
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
21 *Sesame Street*
H Thu.: *The Woman Who Willed a Miracle*
Fri.: **Movie:** *Head Office*
M Thu.: **Movie:** *The Good Guys and the Bad Guys*
Mon.: **Movie:** *Fail-Safe*
Tue.: **Movie:** *The Boy Who Could Fly*
S Wed.: **Movie:** *A Challenge for Robin Hood*
Thu.: *The Rocking Chair Rebellion*
Fri.: **Movie:** *Shipwreck!*
Mon.: **Movie:** *Platypus Cove*
Tue.: *Hewitt's Just Different*

4:30
2 *People's Court* (except Fri.)
4 Fri.: **Football:** Rose Bowl: Michigan St. vs. U.S.C. (concludes at 8, approx.)
5 *Ducktales*
11 *Tom and Jerry* (except Fri.)
31 *3-2-1 Contact*
H Tue.: **Movie:** *Odd Jobs*
M Fri.: **Movie:** *Short Circuit*

5:00
2 News
4 7 News (except Fri.)
5 *Different Strokes*
9 *T.J. Hooker* (except Fri.)
11 *Fall Guy* (except Fri.)
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Agenda for a Small Planet*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Thu.: **Movie:** *Electric Dreams*
M Wed.: **Movie:** *Zotz!*
S Thu.: *The Emperor's Nightingale*
Tue.: *The Dream and the Triumph*

5:30
2 News
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Wed.: *A Friend in Deed*
Fri.: **Movie:** *Armed and Dangerous*
Mon.: *When, Jenny, When?*
M Thu.: **Movie:** *Lucas* (cc)
S Mon.: *The Get Along Gang*
Tue.: **Movie:** *The Man From Button Willow*

5:45
31 *News From City Hall*

Weeknights, December 30–January 1 and January 4–5

WED., DEC. 30

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Rockschool*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Iron Eagle*
S *The Great Love Experiment*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *Once Bitten*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
S *Shelley Duvall's Tall Tales & Legends*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 **Special:** *The China Odyssey: Empire of the Sun*
4 *Highway to Heaven*
5 **Movie:** *Lifeboat* (1944). Tallulah Bankhead. Hitchcock's fabulous drama about a group of survivors adrift in a lifeboat during W. W. II.; tour-de-force performance by Bankhead as a spoiled, rich girl.
7 *Perfect Strangers*
9 *Evening Magazine*
11 **Football:** Arizona State vs. Air Force
21 **Special:** *7 to 28up.* Wonderful documentary dealing with a group of British children who were interviewed at ages 7, 14, 21, and 28.
31 *The Politics of Food*
H **Movie:** *Into the Homeland*
M **Movie:** *Back to the Future*
N **Movie:** *Hard Choices*
S *Brothers Christmas Special*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *Metroline:* "The City's Orphan." A candid discussion by child care experts about foster care.

9:00
2 **Special:** *Kennedy Center Honors*
4 *Unsolved Mysteries*
7 *Hooperman*
9 *Morton Downey Show*
13 **Special:** *From 7 to 28up*
S **Movie:** *King Kong Lives*

9:30
7 *Slap Maxwell*

10:00
4 **Special:** *Scared Sexless*
5 9 News
7 *Dynasty*
31 *Kwitny Report*
H *1st and Ten*
M **Movie:** *Soul Man*
N **Movie:** *Sid and Nancy*

10:30
21 *Mark Russell Comedy Special*
31 *Circle of Plenty*
H *Comedy Hour*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
21 *Are You Being Served?*
31 *Video Music Box*
S **Movie:** *Fast Walking*

11:30
2 *Adderly*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
13 *Memories of War:* "Spark Among the Ashes"
H **Movie:** *Up the Academy*

12 MIDNIGHT
7 **Movie:** *The Last Embrace* (1979). Roy Scheider.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
M **Movie:** *Heartbreak Ridge*
N **Movie:** *It Happened on Fifth Avenue*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Nova*
13 *The Gift*

12:40 a.m.
2 **Movie:** *The Fantastic Journey* (1977). Scott Thomas.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
H **Movie:** *The Color Purple*
S **Movie:** *Firewalker*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Thin Man Goes Home* (1944)
9 *Home Shopping*
11 *Twilight Zone*

2:15 a.m.
M **Movie:** *Psycho III*

2:30 a.m.
4 *Getting in Touch*
7 **Movie:** *Murph the Surf* (1975). Robert Conrad.
11 *Twilight Zone*
13 *Profiles of Nature*

2:50 a.m.
S **Movie:** *Brazil*

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Charlie Chan and the Red Dragon* (1946). Sidney Toler.
13 *Nature:* "America's Wild Horses"

3:30 a.m.
4 *New Record Guide*

3:40 a.m.
H *Sneak Preview*

3:50 a.m.
M **Movie:** *Independence Day*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:10 a.m.
5 *I Love Lucy*

4:30 a.m.
7 *The Avengers*
11 *Twilight Zone*
13 *Mystery!: Agatha Christie's Miss Marple*

5:00 a.m.
4 *New Wilderness*
11 *One Step Beyond*
S *Brothers Christmas Special*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News

THU., DEC. 31

6:00
4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *New Jersey News*
21 *Great Chefs*
31 Italian programming (concludes at 8)
S **Movie:** *The River Rat*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *Nightly Business Report*
21 *Where Have All the Teachers Gone?*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *MacNeil/Lehrer*
21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
21 *World of Survival*
M **Movie:** *Close Encounters of the Third Kind*

8:00
2 **Special:** *Bugs Bunny's Mad World of TV*
4 *Cosby Show*
5 **Special:** *Radio's Top Videos*
7 *Sledge Hammer!*
9 **Special:** *Evening Magazine:* "New Year's, Live From Time Square"
11 **Football:** University of Pittsburgh vs. University of Texas
13 *Great Performances: Live From Lincoln Center—New Year's Eve Gala.* A New Year's Eve celebration featuring soprano Kathleen Battle in a concert conducted by Zubin Mehta; stereo simulcast over WQXR-FM.
21 *Wild America*
31 *Dark Shadows*
H *Comic Relief Highlights*
N **Movie:** *Bring on the Night*
S **Movie:** *Highlander*

8:30
2 **Special:** *The Romance of Betty Boop*
4 *A Different World*
7 **Movie:** *The Electric Horseman* (1979). Robert Redford, Jane Fonda.
21 *This Old House*
31 *Dark Shadows*

9:00
2 **Movie:** *Barnum* (1986). Burt Lancaster.
4 *Cheers*
9 *Morton Downey Show*
21 31 *Mystery!: Agatha Christie's Miss Marple*

9:30
4 *Night Court*

10:00
4 **Special:** King Orange Parade
5 9 News
13 *Happy New year U.S.A.!* A live New Year's Eve special featuring American music by the Baltimore Symphony Orchestra; conducted by David Zinman; also, jazz from Ethel's Place, a Baltimore jazz club.
21 *Nanny*
31 *Masterpiece Theatre: Sorrel and Son*
H *On Location:* "Paul Reiser"
M **Movie:** *Gorky Park*
N **Movie:** *The Gospel According to Vic*
S *Paul Simon's Graceland*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
21 *Are You Being Served?*
31 *Video Music Box*
H *On Location:* "Roseanne Barr"

11:30
2 **Special:** *Happy New Year America*
4 *Tonight Show*
5 *Wilton-North Report*
7 **Special:** *Dick Clark's New Year's Rockin' Eve '88*
11 *The Honeymooners*
21 *The Many Wives of Patrick*
S *Eric Clapton and Friends*

12 MIDNIGHT
9 *Entertainment Tonight*
11 **Movie:** *It's a Mad, Mad, Mad, Mad World* (1964). Spencer Tracy, Milton Berle.
21 *Jazz Encore:* "Buddy Rich"
H *On Location:* "Bob Goldthwait"

N *Surviors: The Blues Today*

12:15 a.m.
M **Movie:** *Let's Get Harry*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
S *Elton John in Australia*

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Phantom of the Paradise* (1974). Paul Williams.
9 *Joe Franklin Show*
13 *Monty Python*
21 *You Made Me Love You.* Tribute to the late trumpeter, Harry James.
H *On Location:* "Jerry Seinfeld"

1:30 a.m.
2 *Power Hits Countdown 1987*
4 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Ask Dr. Ruth*
5 **Movie:** *Song of the Thin Man* (1947). William Powell.
9 *Home Shopping*
H *On Location:* "Sam Kinison"
M **Movie:** *The Postman Always Rings Twice*
S *Van Halen*

2:30 a.m.
4 *Getting in Touch*
13 *Profiles of Nature*

2:40 a.m.
7 News

3:00 a.m.
4 *Matchmaker*
13 *Evening at Pops*
H *On Location:* "Paul Rodriguez"
S *Julian Lennon*

3:10 a.m.
7 **Movie:** *Copacabana* (1947). Groucho Marx.

3:30 a.m.
2 **Movie:** *Play It Again, Sam* (1972). Woody Allen.
4 *New Record Guide*
11 **Movie:** *Charlie Chan in the Dark Alibi* (1946). Sidney Toler.

3:50 a.m.
5 *I Love Lucy*

4:00 a.m.
4 *Ben Casey*
13 *Die Fledermaus.* A ballet comedy based on the Johann Strauss operetta and choreographed by Ruth Page; includes a mini-documentary entitled *Impressions Behind the Scenes.*
H *On Location:* "Women of the Night"
M **Movie:** *Candy Stripe Nurses*
S *Tom Petty and the Heartbreakers*

5:00 a.m.
4 *New Wilderness*
7 *Branded*
11 *One Step Beyond*
13 *Headache: The Ancient Enemy*
H **Movie:** *Nice Dreams*
S *Aretha!*

5:20 a.m.
M *Comedy Experiment*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News

FRI., JAN. 1

6:00
2 News
4 **Football:** Rose Bowl (continued from 4:30 p.m.)
5 *Three's Company*
7 **Football:** Sugar Bowl (continued from 3:30 p.m.)
9 **Movie:** (continued from 4 p.m.)
11 *The Jeffersons*
13 *Nature Watch*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
S **Movie:** *King Solomon's Mines*

6:30
5 *Family Ties*
11 *The Honeymooners*
13 *William Brennan Jr.: Justice for All*
21 *Mark Russell Comedy Special*
M **Movie:** *Still of the Night*

7:00
2 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

7:45
S *Comedy Club Network*

8:00
2 *Beauty and the Beast*
4 **Football:** Orange Bowl: University of Miami vs. Oklahoma (concludes at 11, aprox.)
5 **Special:** *Business, Toast and Roast*
7 *Full House*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nature:* "Wild Horses"
31 *Washington Week in Review*
H **Movie:** *Indiana Jones and the Temple of Doom*
M **Movie:** *Paper Moon*
N **Movie:** *Three Godfathers*
S **Movie:** *Garbo Talks*

8:30
5 **Movie:** *McMillan* (1975). Rock Hudson.
7 *I Married Dora*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 **Movie:** *Drop-Out Mother* (1987). Wayne Rogers, Valerie Harper.
7 *Mr. Belvedere*
9 *Morton Downey Show*
11 **Movie:** *A Little Romance* (1979). Laurence Olivier. Superb film of a young American girl, living in Paris, who runs off with a charming French boy; Olivier is excellent as a wily old con man; Oscar-winning score.
13 *From Vienna: The New Year's Eve Celebration*
21 *Mysteries of Peru:* "Nazca Lines"

9:30
7 *Pursuit of Happiness*

10:00
5 9 News
7 *20/20*
21 *Pride of Place: Building the American Dream:* "Proud Towers." Explores the history of the skyscraper in America.
H **Movie:** *The Jewel of the Nile*
M **Movie:** *Over the Top*
N **Movie:** *The Little Shop of Horrors*
S *It's Garry Shandling's Show*

10:30
13 *Mark Russell Comedy Special*
31 *The Beijing Acrobatic Company*
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 **Movie:** *Penthouse* (1934). Warner Baxter.
21 *Wall $treet Week*
31 *Video Music Box*
S **Movie:** *American Ninja*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week*
M **Movie:** *Short Circuit*
N *Telephone*

11:50
H *Comedy Hour*

12 MIDNIGHT
7 **Movie:** *Up the Creek* (1984). Tim Matheson.
9 *Entertainment Tonight*
11 *Star Trek*
21 **Movie:** *Double or Nothing* (1937). Bing Crosby.
N **Movie:** *Absolute Beginners*

12:30 a.m.
2 **Movie:** *Night Stalker* (1975). Darren McGavin.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
13 *Film on Film Special:* "Lillian Gish." Pays tribute to actress Lillian Gish, who began acting in films in 1912 and went on to become one of the greatest stars of the silent screen.

12:40 a.m.
S **Movie:** *Julia*

12:50 a.m.
H *1st and Ten*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
13 *Monty Python*

1:10 a.m.
M **Movie:** *Malibu Express*

1:20 a.m.
H **Movie:** *House of the Rising Sun*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:45 a.m.
2 *Win, Lose, or Draw*

1:50 a.m.
7 News

2:00 a.m.
5 **Movie:** *Another Thin Man* (1939). William Powell.
9 **Movie:** *The Perfect Furlough* (1958). Tony Curtis.
11 *Twilight Zone*

2:15 a.m.
2 **Movie:** *Delta County, U.S.A.* (1977). Jim Antonio.
S **Movie:** *Under Fire*

2:20 a.m.
7 **Movie:** *Street People* (1976). Roger Moore.

2:30 a.m.
4 News
11 *Twilight Zone*
13 *Profiles of Nature*

2:50 a.m.
H *Inside the NFL*

2:55 a.m.
M **Movie:** *Loose Screws*

3:00 a.m.
4 *Getting in Touch*
11 **Movie:** *Charlie Chan in the Trap* (1946). Sidney Toler.
13 **Movie:** *City Streets* (1931). Gary Cooper, Sylvia Sidney.

3:30 a.m.
4 *Matchmaker*

3:50 a.m.
H **Movie:** *Rich and Famous*

3:55 a.m.
7 **Movie:** *Intimate Strangers* (1977). Dennis Weaver.

4:00 a.m.
4 *New Record Guide*
9 **Movie:** *Four Clowns* (1970). Laurel and Hardy, Buster Keaton. Film clips from some of the greatest comedy films of all time.
13 **Movie:** *Fury* (1936). Spencer Tracy, Sylvia Sidney. Classic drama of lynch mobs and mob rule in a small town; beautifully directed by Fritz Lang.

4:10 a.m.
5 *I Love Lucy*

4:15 a.m.
M **Movie:** *The Boys Next Door*

4:30 a.m.
4 *New Wilderness*
11 *Twilight Zone*
S **Movie:** *Platypus Cove*

4:50 a.m.
2 *Newsmakers*

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*

5:30 a.m.
5 *New Monkees*
11 News

MON., JAN. 4

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Wild America*
21 *Victory Garden*
31 Italian programming (concludes at 8)
H **Movie:** *Hobson's Choice*
M **Movie:** *The Cowboys*
S **Movie:** *Cocoon*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *Carbine Williams* (1952). James Stewart.
7 *MacGyver*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Making of a Continent*
31 *There Were Times, Dear*
H **Movie:** *Howard the Duck*
M **Movie:** *True Grit*
N **Movie:** *Who's That Knocking at My Door?*
S **Movie:** *Under Fire*

8:30
2 *Frank's Place*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith*

9:00
2 *Newhart*
4 **Movie:** *The Ann Jillian Story* (1987). Ann Jillian. True story of actress Ann Jillian's battle with cancer.
7 **Movie:** *City Heat* (1984). Burt Reynolds.
9 *Morton Downey Show*
11 **Movie:** *Into the Night* (1985). Jeff Goldblum.
13 *An Evening of Championship Skating*
21 **Premiere:** *Phenomenal World*
31 *All the World's a Stage:* "A World Turned Upside Down." Examines 19th-century theater.

9:30
2 *Designing Women*

10:00
2 *Wise Guy*
5 9 News
13 *Costa Rica: Child in the Wind*
21 *Last Rights.* Explores the controversial issue of euthanasia.
31 *L.P. Show With Victor Borge*
H *Comedy Hour*
N **Movie:** *A Great Wall*

10:10
M **Movie:** *El Dorado*

10:15
S **Movie:** *Twice in a Lifetime*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Upstairs, Downstairs*
21 *Are You Being Served?*
31 *Video Music Box*
H **Movie:** *Armed and Dangerous*

11:30
2 *Hunter*
4 *Best of Carson*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics: I Remember Mama*

12 MIDNIGHT
7 **Movie:** *Battle Taxi* (1955). Sterling Hayden.
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature:* "Land of the Kiwi"
21 *Long Island Report*
N **Movie:** *Wanda*

12:10 a.m.
S *Marvin Hamlisch*

12:15 a.m.
M **Movie:** *Wild Geese*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *The Mysteries of Peru*
H **Movie:** *48 HRS.*

12:40 a.m.
2 **Movie:** *Deadly Encounter* (1982). Larry Hagman.

1:00 a.m.
5 *World Vision*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:10 a.m.
S **Movie:** *King Kong Lives*

1:30 a.m.
4 11 News
13 *MacNeil/Lehrer*

1:35 a.m.
7 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *A Farewell to Arms* (1957). Rock Hudson.
9 *Home Shopping*
11 *Twilight Zone* (tentative)

2:05 a.m.
7 **Movie:** *Five Fingers* (1952). James Mason.

2:10 a.m.
H **Movie:** *Death of a Soldier*
M **Movie:** *Nightforce*

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone* (tentative)
13 *Profiles of Nature*

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Sherlock Holmes* (tentative)
13 *Nova*
S **Movie:** *Light Blast*

3:30 a.m.
4 *New Record Guide*

3:35 a.m.
M **Movie:** *Serpico*

3:50 a.m.
H **Movie:** *Target*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:30 a.m.
7 *The Avengers*
13 *Masterpiece Theatre*

4:35 a.m.
S **Movie:** *Platypus Cove*

5:00 a.m.
4 *New Wilderness*
11 *One Step Beyond*

5:30 a.m.
5 *Kideo*
11 News

TUE., JAN. 5

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Growing a Business*
31 Italian programming (concludes at 8)
H **Movie:** *The Goonies*
M **Movie:** *On the Right Track*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
S *Shelley Duvall's Tall Tales and Legends*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 **Special:** *Happy New Year Charlie Brown*
4 *Matlock*
5 **Movie:** *Goin' South* (1978). Jack Nicholson.
7 *Who's the Boss?*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nova*
31 *Dark Shadows*
H **Movie:** *Wisdom*
M **Movie:** *Play It Again, Sam*
N **Movie:** *Fearless Vampire Killers*
S **Movie:** *Assisi Underground*

8:30
2 **Special:** *Cathy*
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation*
31 *Dark Shadows*

9:00
2 *Jake and the Fatman*
4 *Hunter*
7 *Moonlighting*
9 *Morton Downey Show*
11 **Movie:** *Off the Minnesota Strip* (1980). Mare Winningham
13 21 *Who Lives, Who Dies*. Actor James Earl Jones narrates this provocative documentary about the current state of health care in America.
31 *Target*

9:30
M *Comedy Experiment*

10:00
2 *Cagney & Lacey*
4 *Crime Story*
5 9 News
7 *Thirtysomething*
13 *Frontline:* "Apartheid: 1977–1986"
21 *The Killing of Bhopal*
31 *Hitchhiker's Guide to the Galaxy*
H *America Undercover:* "Murder or Mercy"
M **Movie:** *Police Academy 3*
N **Movie:** *Rembrandt*
S **Movie:** *Wisdom*

10:30
31 *Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Intercom:* "Man-Made Famine." A look at the critical lack of food in Africa.
21 *Are You Being Served?*
31 *Video Music Box*
H **Movie:** *Rich and Famous*

11:30
2 *Diamonds*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *To the Manor Born*
M **Movie:** *The Boy Who Could Fly*

12 MIDNIGHT
7 **Movie:** *Peepers* (1975). Michael Caine.
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*
N **Movie:** *Le Beau Mariage*
S **Movie:** *King Solomon's Mines*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Making of a Continent*

12:40 a.m.
2 **Movie:** *Happy Endings* (1983). John Schneider.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
H **Movie:** *Breaking All the Rules*

1:20 a.m.
M **Movie:** *Krush Groove*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
7 News
S **Movie:** *Street Walkin'*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Goliathon* (1980)
9 *Home Shopping Overnight*
11 *Twilight Zone* (tentative)

2:15 a.m.
7 **Movie:** *Kansas City Massacre* (1975). Dale Robertson.

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone* (tentative)
13 *Profiles of Nature*

2:35 a.m.
H **Movie:** *Low Blow*

2:55 a.m.
M **Movie:** *Malibu Express*

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Charlie Chan* (tentative)
13 *Odyssey: The Ancient Mariners*

3:10 a.m.
S **Movie:** *The Red Badge of Courage*

3:30 a.m.
4 *New Record Guide*

3:50 a.m.
5 *I Love Lucy*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*
H *America Undercover:* "Murder or Mercy"

4:30 a.m.
7 *The Avengers*
13 *Upstairs Downstairs*

4:40 a.m.
M **Movie:** *Wildcats*

5:00 a.m.
4 *New Wilderness*
11 *One Step Beyond*
H *Cinema Workshop*
S *Hewitt's Just Different*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
13 *Tony Brown's Journal*

Weekend, January 2–3

SAT., JAN. 2

6:00 a.m.
4 *Joy of Gardening*
5 *Love You Skin*
7 *World of Photography*
9 News
11 *Christian Science*
13 *Frontline*
H **Movie:** *The Best of Times*
M **Movie:** *Smooth Talk*
S **Movie:** *Howard the Duck*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Uncle Waldo*
11 *Tom and Jerry*
13 *Headache: The Ancient Enemy*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Heathcliff*
M **Movie:** *Time After Time*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Focus on Britain*
7 *Care Bears Family*
11 *Heathcliff*
13 *Adam Smith's Money World*
21 *Sesame Street*
H **Movie:** *Cat Ballou*
S **Movie:** *I Walk Alone*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 **Special:** *Business, Toast, and Roast*
7 *Little Clowns of Happytown*
11 *F-Troop*
13 *Currents:* "Teach Your Children Well"

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Hee Haw*
13 *Wall $treet Week*
21 *Water, Birth, the Planet Earth*

9:30 a.m.
7 *Pound Puppies*
11 *Run Away With the Rich and Famous*
13 *One-on-One*
M **Movie:** *The Boy Who Could Fly*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Little Wizards*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *Mysteries of Peru*
31 *Body Electric*
H *Inside the NFL*
S **Movie:** *Seven Brides for Seven Brothers*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters* (cc)
31 *State of the Arts*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *What's Happening?*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Solid Gold*
13 *Tony Brown's Journal*
21 *Victory Garden*

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TELEVISION

㉛ *Video Music Box*
Ⓗ **Movie:** *Movers and Shakers*

11:30 a.m.
❷ *Dennis the Menace*
❹ *New Archies*
❺ *Too Close for Comfort*
❼ *Bugs Bunny*
⓭ *Open Mind*
㉑ *Jane Brody's Kitchen*
Ⓜ *Comedy Experiment*

12 NOON
❷ *Teen Wolf*
❹ *Foofur*
❺ *Charlie's Angels*
❼ *Animal Crack-ups*
❾ *America's Top Ten*
⓫ Wrestling
⓭ *G.E.D. Preparation*
㉑ *Gourmet Cooking*
㉛ *Eye on Asia*
Ⓜ **Movie:** *Red Dawn*
Ⓢ **Movie:** *Big Trouble in Little China*

12:30
❷ *NFL Today*
❹ *I'm Telling*
❼ *Health Show*
❾ *Fan Club*
㉑ *This Old House*
Ⓗ **Movie:** *Miracles*

1:00
❷ *Young Universe*
❹ **Special:** *Hall of Fame Bowl*
❺ **Movie:** *Heidi* (1968). Maximilian Schell.
❼ *Weekend Specials*
❾ *New American Bandstand*
⓫ **Football:** University of Tennessee vs. Indiana University
⓭ **Movie:** *Little Lord Fauntleroy* (1936). Freddie Bartholomew.
㉑ *Frugal Gourmet*
㉛ *Kodo: Heartbeat Drummers of Japan*

1:30
❷ *Guinness Book of World Records*
❼ *Sports Dateline*
㉑ *French Chef*

2:00
❷ *Win, Lose, or Draw*
❾ *Black Sheep Squadron*
㉑ *Joy of Painting*
㉛ *World TV Presents* (Chinese programming)
Ⓗ **Movie:** *What Comes Around*
Ⓜ **Movie:** *The Wings of Eagles*
Ⓢ *Shelley Duvall's Tall Tales & Legends:* "Darlin' Clementine"

2:30
❷ **College Basketball:** Florida vs. Pittsburgh
❼ *Road to Calgary*
㉑ *The Art of William Alexander*

2:50
⓭ **Movie:** *Million Dollar Legs* (1932). W.C. Fields.

3:00
❺ **Movie:** *Yor, the Hunter From the Future* (1983). Reb Brown.
❼ *Professional Bowlers Tour*
❾ *Knightrider*
㉑ *Rod and Reel Streamside*
Ⓢ **Movie:** *Howard the Duck*

3:30
㉑ *Motorweek*
Ⓗ *America Undercover:* "Disposable Heroes"

4:00
❹ **Football:** North Carolina vs. U.C.L.A.
❾ *A-Team*
⓫ *Puttin' on the Hits*
⓭ *Motorweek*
㉑ *Woodwright's Shop*
㉛ *All About TV*
Ⓜ **Movie:** *True Grit*

4:30
❷ *Sports Saturday*
❼ *Wide World of Sports*
⓫ *New Gidget*
⓭ *Growing a Business*
㉑ *This Old House*
㉛ *Cityscope*
Ⓗ **Movie:** *The Best of Times*

5:00
❺ *Mission: Impossible*
❾ *A-Team*
⓫ *Webster*
⓭ *This Old House*
㉑ *Degrassi Junior High*
㉛ *The Beijing Acrobatic Company*
Ⓢ **Movie:** *Firewalker*

5:30
⓫ *Bustin' Loose*
⓭ *Frugal Gourmet*
㉑ *Doctor Who*
㉛ *Looking East*

6:00
❷ ❹ ❼ News
❺ *What's Happening Now?*
❾ Wrestling
⓫ *Star Trek: The Next Generation*
⓭ *Nature*
㉛ *Images/Imagenes*
Ⓜ **Movie:** *The Boy Who Could Fly*

6:30
❷ ❹ ❼ News
❺ *Small Wonder*
㉛ *In Black and White*
Ⓗ **Movie:** *Poltergeist II*

7:00
❷ **Special:** *Warner Wolf's Plays of the Year*
❹ *Kids, Just, Kids*
❺ *Three's Company*
❼ *Siskel & Ebert & the Movies*
❾ *It's a Living*
⓫ *Tales From the Darkside*
⓭ *Newton's Apple*
㉛ *Computer Show*
Ⓢ **Movie:** *Big Trouble in Little China*

7:10
㉑ *Blake's Seven*

7:30
❷ *Wheel of Fortune*
❹ *Throb*
❺ *Family Ties*
❼ *New York Views*
❾ *Mama's Family*
⓫ *Charles in Charge*
⓭ *Wild America*

8:00
❷ *High Mountain Rangers*
❹ *Facts of Life*
❺ *Mr. President*
❼ *Ohara*
❾ *Bosom Buddies*
⓫ **Movie:** *Heaven's Gate* (1980). Kris Kristofferson.
⓭ *World at War*
㉑ *Man About the House*
㉛ *Upstairs, Downstairs*
Ⓗ **Movie:** *Wisdom*
Ⓜ **Movie:** *Serpico*
Ⓝ **Movie:** *The Girl in the Picture*

8:30
❹ *227*
❺ *Women in Prison*

❾ **Hockey:** Rangers vs. Minnesota (concludes at 11:30, approx.)
㉑ *Keep It in the Family*

9:00
❷ *Houston Knights*
❹ *Golden Girls*
❺ *Beans Baxter*
❼ *Sable*
⓭ *Mystery!: Agatha Christie's Miss Marple*
㉑ *To the Manor Born*
㉛ *Secret Agent*
Ⓢ **Movie:** *Death Wish 3*

9:30
❹ *Amen*
❺ *Second Chance*
㉑ *Dad's Army*

10:00
❷ *West 57th*
❹ *J.J. Starbuck*
❺ News
❼ *Hotel*
⓭ **Movie:** *Fanny and Alexander* (1983). Gunn Wallgren.
㉑ *No Place Like Home*
㉛ *Blake's Seven*
Ⓗ *On Location*
Ⓝ **Movie:** *The Woman Next Door*

10:30
❺ Sports
⓫ News
㉑ *Butterflies*
Ⓜ **Movie:** *Honor of the Assassin*
Ⓢ *Tom Petty and the Heartbreakers*

11:00
❷ ❹ ❼ News
❺ *Taxi*
⓫ **Movie:** *Gray Lady Down* (1978)
㉑ *Monty Python*
㉛ *Eye on Dance*
Ⓗ **Movie:** *Missing in Action*

11:30
❹ *Saturday Night Live*
❺ **Movie:** *March or Die* (1977). Gene Hackman.
❼ ❾ News
㉑ **Movie:** *Little Lord Fauntleroy* (1936)
㉛ *State of the Arts*
Ⓢ **Movie:** *Loose Screws*

11:45
❷ *D.C. Follies*
❼ **Movie:** *The Bounty* (1984). Anthony Hopkins.

12 MIDNIGHT
❾ *Entertainment This Week*
Ⓜ **Movie:** *Red Dawn*
Ⓝ **Movie:** *Gun Crazy*

12:15 a.m.
❷ *Dom Deluise Show*

12:45 a.m.
❷ **Movie:** *Terror on the 40th Floor* (1974)
Ⓗ **Movie:** *The Boss' Wife*

12:50 a.m.
Ⓢ **Movie:** *The Color of Money*

1:00 a.m.
❹ *Showtime at the Apollo*
❾ **Movie:** *Gideon's Trumpet* (1980). Henry Fonda.
⓫ Women's Wrestling

1:15 a.m.
⓭ *From 7 to 28 up*

1:40 a.m.
❺ **Movie:** *Miracle on Ice* (1981). Karl Malden.

2:00 a.m.
❹ *Comedy Club*
⓫ News
Ⓜ **Movie:** *Lookin' to Get Out*

2:10 a.m.
Ⓗ **Movie:** *The Zero Boys*

2:20 a.m.
❼ **Movie:** *Dark Victory* (1975). Elizabeth Montgomery.

2:30 a.m.
❹ *Sea Hunt*
⓫ *Solid Gold*

2:55 a.m.
❷ *Win, Lose, or Draw*
Ⓢ **Movie:** *Ordinary People*

3:00 a.m.
❹ *Ask Dr. Ruth*
❾ **Movie:** *Louisiana Purchase* (1941). Bob Hope.

3:25 a.m.
❷ *D.C. Follies*

3:30 a.m.
❹ *Snicker Theater*
⓫ **Movie:** *It Happened One Christmas* (1977)

3:45 a.m.
⓭ **Movie:** *Bordertown* (1935). Paul Muni.
Ⓗ **Movie:** *Poltergeist II*

3:50 a.m.
Ⓜ **Movie:** *The Holcroft Covenant*

3:55 a.m.
❷ News

4:40 a.m.
❷ **Movie:** *Savages* (1974). Andy Griffith.
❺ *Look at Me Now*

5:00 a.m.
❾ *Saturday Night Live*
Ⓢ *Shelley Duvall's Tall Tales & Legends*

5:15 a.m.
⓭ *David Goldblatt in Black and White*
Ⓗ *America Undercover*

5:30 a.m.
❹ *Music City U.S.A.*
❼ *New York Views*

SUN., JAN. 3

6:00 a.m.
❹ *American Ski Week*
❺ *Hour of Power*
❼ *Insight*
❾ News
⓫ *Christopher Close-up*
⓭ *American Playhouse*
Ⓜ **Movie:** *The Aviator*
Ⓢ *Faerie Tale Theatre*

6:15 a.m.
⓫ *Davey and Goliath*

6:30 a.m.
❷ *Community*
❹ *New Wilderness*
❼ *Christopher Close-up*
❾ *It's Your Business*
⓫ *Christian Science*
Ⓗ *Rainbow Brite*

7:00 a.m.
❷ *Young Universe*
❹ *First Estate*
❺ *Jimmy Swaggart*
❼ *Faith for Today*
❾ *Point of View*
⓫ *Hour of Power*
⓭ *Sesame Street*
Ⓢ *The Wombles and Their Magical Machines*

7:30 a.m.
❷ *Way to Go*

4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
S *Race for 1*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
M **Movie:** *Over the Top*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Woody Woodpecker*
7 *Wildlife Adventure*
13 *Mister Rogers*
H *Seabert*
S **Movie:** *Witch's Sister*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Hans Brinker and the Silver Skates* (1969). Robin Askwith.
11 *Heathcliff*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Bye Bye Birdie*

9:30 a.m.
11 *Visionaires*
21 *Reading Rainbow*
M **Movie:** *Jake Speed*

10:00 a.m.
5 *Dr. Science*
9 *The Jetsons*
11 *Captain Power*
13 *Degrassi Junior High*
21 *Tony Brown's Journal*
S **Movie:** *Red Dawn*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 Wrestling
9 *Bugs Bunny*
11 **Movie:** *Abbott and Costello in Society* (1944)
13 *Rockschool*
21 *Inside Albany*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
7 *News Conference*
9 *Knightrider*
13 *Wonderworks*
21 *Washington Week*
H **Movie:** *Desert Bloom*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 **Movie:** *Ali Baba and the 40 Thieves* (1944)
7 *David Brinkley*
21 *Wall $treet Week*
M **Movie:** *Indiana Jones and the Temple of Doon*

12 NOON
2 *Sunday Afternoon Special* (tentative schedule). Includes *NFL Today, NFL Wildcard Football Game,* and **Movie:** To be announced (concludes at 7, approx.)
4 *Essence*
9 **Movie:** *Little Lord Fauntleroy* (1979). Ricky Schroder.
11 **Movie:** *Back to the Planet of the Apes* (1974)
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *Crimes of the Heart*

12:30
4 *NFL Live*
7 *Business World*
13 *Inside Albany*
21 *Wild America*

1:00
4 **Football:** AFC Wildcard Playoff
5 **Movie:** *The Black Cat* (1941). Bela Lugosi.
7 *Like It Is*
13 *Solti at 75*
21 *Nature*
H **Movie:** *Three Amigos!*

1:30
M **Movie:** *The Shoes of the Fisherman*

2:00
7 *Ebony/Jet Showcase*
9 **Movie:** *Goldie and the Boxer* (1981). O.J. Simpson.
11 **Movie:** *The Return of a Man Called Horse* (1976). Richard Harris.
13 *Peter and the Wolf*
21 *Treasure Houses of Great Britain*
31 *World TV Presents* (Chinese programming)
S **Movie:** *The Amorous Adventures of Moll Flanders*

2:30
5 **Movie:** *Margin for Murder* (1981). Kevin Dobson.
7 **Special:** *The American Black Achievement Awards*

3:00
13 *The Complete Gilbert and Sullivan*
21 *Science Gazette*
31 *Washington Week*
H *Cinema Workshop*

3:30
21 *Lap Quilting With Georgia Bonesteel*
31 *Ask Congress*
H **Movie:** *The Gift of Life*

4:00
4 NFL Live
7 *New York Views*
9 *Magnum, P.I.*
11 **Movie:** *Mother Lode* (1982). Charlton Heston.
21 *Great Chefs of San Francisco*
31 *Tony Brown's Journal*
M **Movie:** *Here Comes Mr. Jordon*

4:05
S **Movie:** *Macaroni*

4:30
4 *Super Chargers*
5 **Movie:** *Thoroughly Modern Millie* (1967). Julie Andrews.
7 *Greatest Sports Legends*
21 *Madeleine Cooks*
31 *World Chronicle*

5:00
4 *Heroes*
7 **Skiing:** World Cup
9 *Best of National Geographic*
13 *Candidates '88*
21 *Nova*
31 *Hello Jerusalem*
H **Movie:** *The Chosen*

5:30
4 *Fight Back*
31 *European Journal*
M **Movie:** *Over the Top*

6:00
4 **7** News
9 **Movie:** *Dear Heart* (1965). Glenn Ford.
11 **Movie:** *Tick, Tick, Tick* (1970). Jim Brown.
13 *Victory Garden*
21 *Wonderworks*
31 U.S. *Nippon Newscope*
S **Movie:** *Just the Way You Are*

6:15
31 *Business Nippon*

6:30
4 **7** News
13 *This Old House*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 *Wonderworks*
21 *Degrassi Junior High*
31 *Japanese Theatre*
H **Movie:** *The Turning Point*
M **Movie:** *Indiana Jones and the Temple of Doom*

7:30
21 *A House for All Seasons*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
7 *Spenser: For Hire*
9 **Movie:** *Eleanor: First Lady of the World* (1982). Jean Stapleton.
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Automania*
N **Movie:** *How the West Was Won*
S **Movie:** *Crimes of the Heart*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Hometime*
31 *Growing a Business*

9:00
2 **Movie:** *Once Upon a Texas Train* (1987). Shaun Cassidy.
4 **Movie:** *An Officer and a Gentleman* (1982). Richard Gere.
5 *Tracey Ullman Show*
7 *Dolly*
11 *Star Search*
13 *Masterpiece Theatre:* "Sorrell and Son"
21 *Nature*
31 *Window on the World TV*
H **Movie:** *Cobra*
M *Roy Orbison and Friends*

9:30
5 *Duet*

10:00
5 **9** News
7 *Buck James*
11 *Lifestyles of the Rich and Famous*
13 *Executive Stress*
21 *Mystery!: Agatha Christie's Miss Marple*
M **Movie:** *Apocalypse Now*
S **Movie:** *Red Dawn*

10:30
5 **9** Sports
13 *Monty Python*
H *1st and Ten*

11:00
2 **7** **11** News
5 *Friday the 13th*
9 *The Next President*
13 *Surreal Eye*
21 *The Casebook of Sherlock Holmes*
H **Movie:** *Into the Homeland*
N *I Be Done Been Was Is*

11:30
4 **7** News
11 *The Honeymooners*
21 *The Adams Chronicles*

11:45
2 **7** Sports

12 MIDNIGHT
2 *Rockford Files*
5 *9 to 5*
7 **Movie:** *The Day the Earth Stood Still* (1951)
9 *Dallas*
11 *Star Trek*
N **Movie:** *Alfie*
S **Movie:** *Bullies*

12:30 a.m.
4 Sports
5 *Kojak*
13 *Great Performances*

12:35 a.m.
M **Movie:** *Catch-22*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
9 *Dallas*
11 *Odd Couple*
H **Movie:** *Three Amigos!*

1:30 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
11 News

1:40 a.m.
S **Movie:** *The Postman Always Rings Twice*

1:55 a.m.
7 **Movie:** *Bridger* (1976). James Wainwright.

2:00 a.m.
2 News
4 *NCTV*
9 *Home Shopping*
11 *At the Movies*

2:30 a.m.
5 *Weight Loss*
11 **Movie:** *The Bridge at Remagen* (1969)
13 *Moyers: God and Politics*

2:40 a.m.
M **Movie:** *The Hand*

2:45 a.m.
H **Movie:** *Heartbreak Ridge*

3:00 a.m.
4 *Visiones*
5 *Health and Tennis*

3:30 a.m.
4 *First Estate*
5 *Save the Children*

3:45 a.m.
S **Movie:** *Brazil*

3:50 a.m.
7 **Movie:** *The Great Ice Rip-off* (1974)

4:25 a.m.
M **Movie:** *Dream Lover*

4:30 a.m.
11 *Twilight Zone*

5:00 a.m.
11 *One Step Beyond*
H **Movie:** *Cobra*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*

NEW IN TOWN
Milan's
Fine French Cuisine
with Oriental Touch
Open for Dinner ☎ 628-7409
Second Ave. (between 85th & 86th)

"NEW YORK'S BEST BET FOR VALUE"!
"SENSATIONAL FRENCH CUISINE"
"RECOMMENDED BY N.Y. TIMES & N.Y. POST"
Also a la carte available
Complete Dinners $12.25 to $19.50
The French Shack
65 West 55th St.
(Betw. 5th & 6th)
Res: 246-5126
Open 7 Days

SUKI
Japanese
Restaurant
Sushi &
Cocktail Bar
Pre-theater Dinner $7.95
Dinner 7 Days
433 Amsterdam Ave. (80 & 81 St.)
496-8940

The Best Ribs In Town
Served In A Landmark
1807 Farmhouse
"Best tasting barbeque sauce in town & the beef ribs are delicious". . . .Mimi Sheraton
OPEN 7 DAYS – LUNCH-BRUNCH-DINNER
OUTDOOR TERRACE - Res: (212) 431-3993
Party Facilities 10 to 100 Persons
TENNESSEE
MOUNTAIN
In HISTORIC SOHO
143 SPRING ST. (corner Wooster)

AUNTIE
YUAN
Creative Chinese Cuisine
1st Ave. bet. 65th & 66th
744-7447
LUNCH • DINNER
BANQUETS
★★*"The stylish Auntie Yuan turns out a host of compelling dishes. . .and Peking-duck fanciers should note that Auntie Yuan turns out one of the best."*
Bryan Miller, The New York Times

ISLE of CAPRI
Authentic Northern &
Southern Italian Cuisine
Luncheon • Cocktails • Dinner
61st St. & Third Ave. • PL 8-1828

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Nancy Engberg for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

COOPERATIVE/CONDO Manhattan

Greenwich Vil Just Off 5th Ave—Lrg convert 2 co-op, 5 huge clsts, elev, garage in bldg. $175K. Princ only. 212-627-8363.

40's East

3 BR - 3 Bths

22x26 ALL-GLASS liv rm. Magnif River View. Superb Classic Building. Balcony-Health Club. 1st occ. Feb. $300,000 over assumed $550,000 mortgage or rent $7,000 a month.

Call MR. MIRRER anytime
(212) 661-5770

80th Off York—Brand new 1 BR, terr, 3 clsts. Low maintenance. $225,000. Urgent, must sell immediately! 914-693-4134.

80's WEA (Off)—5 rms, prewar, 10' ceiling. By Owner. $315,000. 212-580-1772.

COOPERATIVE/CONDO New Jersey

Guttenberg. Galaxy Complex—1BR apt for rent. 49th flr, beaut view. pool, health club. 15 min NYC. $1375mo. 201-662-8784

SKI CO-OP CONDO FOR SALE

Mt. Snow VT—1 BR condo, fully furn, sleeps 4-6, rental income. Snowtree #4 reduced to $105,000 for quick sale. Owner. 203-356-9888 or 203-323-6000.

COOPERATIVE/CONDO Other

Nashville, TN—Avail immed. Choice location, 2 BR, 2 full bth, lrg LR, din area, lrg kit, patio, view, cathedral ceil, bay windows, priv gar, beaut furn or unfurn. $130/$140,000 neg. Rent w/option to buy, will consider trade w/NYC apt. Call Debbie - 212-244-2000 or 615-352-3389.

HOUSE OTHER

Excellent, Furnished LA Townhouse—Manhattan Beach, 2 BR, 1 1/2 bth, garage. $1500/mo. 213-379-4428 or 718-789-6497.

Sell Your House In
NEW YORK MAGAZINE's
Town & Country Properties

Call 212-971-3155

COUNTRY PROPERTY For Sale/Rent

Delaware Co/Catskills, 65 Acres—2200 ft elevation, so expo, town rd, panoramic view, woods, hunt, fish, ski close by. $143,000/best offer. Ownr 808-924-3028.

The Berkshires - Mill River, MA.
New home on 14 wooded acres.
1900 sq ft, 3 bdrms, 2 1/2 baths, fireplace.
Complete cust kitch w/bay window.
Exceptional craftsmanship throughout.
$380,000. **Chezar 413-528-1576.**

COUNTRY INN—In scenic setting, overlkng famed trout stream & stocked pond. Restaurant, bar, fplcs, pool, sauna, excellent hunting, outdoor activities, manager's apt. 2 million. Ownr 212-219-3820.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

"Need A Break From The City?"
Sybarite Travel Concepts rescues you with tailored travel plans, because your time is valuable. Call now! 212-787-3200 ext 1424.

WILDERNESS TRIP

GREEN MOUNTAIN WILDERNESS SURVIVAL SCHOOL

A comprehensive wilderness school where our students are taught a oneness with all living things, and skills that will be passed on to their grandchildren.

Wilderness Skills:
Mental attitude/Native Amer philosophy, shelter bldg, tool making, water sources & purification, fire-making, food sources: both plant & animal & their preparation.

If you plan on going into the woods, plan on attending our school. Cold weather classes starting now! For information write or call. **Green Mountain Wilderness Survival School,** PO Box 125, Waitsfield, VT 05673. **802-496-5300.**

AIRLINE

JETTING TO EUROPE
Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $200 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To The Americas—Daily dep avail to Rio de Janeiro and Los Angeles on reg scheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

SEASONAL RENTAL

Kids, Pets Welcome—Rhinebeck lakeside community. 1 BR, 3 1/2 BR cottages. 5/26-9/6/88. Swim, boat, fish. Near arts, dining, Bard, Omega Inst. 718-380-3982.

SKI AREAS Middle Atlantic

NEW PALTZ, NY **1 1/2 hrs NYC**
Cozy 2BR on wooded acr. Nr Lake Mohonk. (Summer: heated pool). Other facils: jacuzzi, fplc. Wknd pkg rates depend on no. of days/people. 212-722-4820.

RESORT New York

GOLD MTN CHALET RESORT
A cozy fire, a glass of wine and someone you love. All chalets wood-burning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

VILLA/CONDO/APTS The South

Key West, FL. Spectacular—2-5 BR mansion, near beach. Wk/mo. 516-283-2160

Advertise in NEW YORK's
Weekly Travel Section.
Ask for Diane Woodstock
212-971-3155

VILLA/CONDO/APTS The Islands

Beautiful Puerto Rico Condo—On water, 2 BR, 2 bth. Pool. 212-293-4800.

St. Barts FWI—Lux villa, 2BR, 2bth, LR, kit, patio sundeck, jacuzzi, prime loc (Pointe Milou), fab vu, maid. Wk/mo/da. Call (save 25% comm) **Joe Ledee** for photo & info. In US, 011590-277429 or 277096

SKI TOUR

Best Skiing In The Northeast
Greatest winter social scene. All-inclusive adult tours. **Ski-O-Rama Tours.**
516-481-5350 **718-470-0675**

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, 212-971-3155. **Contact Ray Alvin or Mike Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

Free Booklet—Referral throughout NYS.
Permanent hair removal specialists.
NY Electrolysis Assoc. 718-648-6932.

Vibrance Nutrition Boutique—Strung out on stress? Eating less - weighing more? Bloat/mood swings? Start the New Year now! Vibrance- formulated vitamin pacs, vitamin-enriched skin-care treatments and nutritious foods. 516-928-4047.

Let me make you gorgeous, makeovers—Weddings My Speciality 212-796-4295.

Certified Electrologist—Permanent results for women. Disposable needles A.Helen Solimine 242 E.72 212-879-1053.

212-687-4045 - N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

HOLISTIC HEALTH

European Registered Nurse—Professional therapeutic rubdown. 718-279-0303

Expert Swedish—Medical. Ladies welcome, Jean. 212-750-8947, 365 days

Headaches? Tension? Pain?
Call The Neuromuscular Institute.
212-874-3135. Gift Certificates available.

Holistic Body Work—Deep tissue, Swedish & Shiatsu. East 16th Street Medical Offices. 212-995-0067

Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

Sex Problems?—Wholistic healing, bodywork, legit/efficient. 212-580-5335.

Shiatsu Massage—Energize, Revitalize Stress Reduction & Relax 212-463-8942.

PHYSICAL FITNESS

A Gift For Life? Short Tai Chi—In depth, privately. Free intro. 212-724-4393

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Grand Opening 123 Fifth Ave (20 St)—Ultimate class workout. 212-254-4397.

Self-Defense Instruction For Women—Learn the art of self-defense while shaping up and slimming down. Private/group lessons. Call Jeff after 5 pm 212-570-2587

Yoga & AUM USA
212-226-5030
Meditation

Explore higher consciousness
along with better health.
Private teaching/classes.
Introductory workshop every Sun.

Advertise in NEW YORK's
Weekly Travel Section.
Ask for Diane Woodstock
212-971-3155

WEIGHT CONTROL

Is Your Holiday Eating Out Of Control?
The Caryl Ehrlich Program changes habits
not foods, one-on-one, your office or
ours. Free consultation, **212-752-8377**

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

Lose 10-20 Lbs—One week at the gracious Russell House, 611 Truman Ave, Key West, Fl, 33040. 305-294-8787.

Lose Up To 10 Lbs. Or More—In
One week. Free Massage Daily, 3 gourmet
Diet meals a day. Indoor/outdoor pool,
Spa and sports facilities. 800-232-2772,
in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

· LOSE 1 LB. A DAY! ·
Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
Manhattan Diet Clinic. 212-245-5940
Westchester Diet Clinic. 914-969-8200
Riverdale Diet Clinic. 212-796-6100

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
212-879-4260.

If Total Fast Didn't Work For You...
Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. No waiting list. **Renaissance Medical Group. 212-686-3131**

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

DiET-FAST!
4 plans offering treatment by M.D., reg.
dietician, R.N. for every reducing need.
FULL FAST - 5 tasty shakes a day
MOD FAST - 4 shakes plus salad & meal
MINI-FAST - 10-15 stubborn lbs. to lose.
NEW DiET-FAST COOKIE DIET
Manhattan **212-840-2121.**

If Total Fast Didn't Work For You...
Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. No waiting list. **Renaissance Medical Group. 212-686-3131**

Attention Boat Advertisers
NEW YORK'S Boat & Yacht Section
is the place for your advertising. Have a fling with 1.6 million readers (average household income of $38,980). Source: 1987 SMRB. Place an ad on Monday and see it in print the following Monday.
Call 212-971-3155.

MAIL ORDER

New York Mail Order is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CATALOG

Madame Chung's Finest Teas
How to brew and enjoy our gourmet
Chinese teas, described in 20 page catalog.
Send $1, refundable on tea purchase.
P.O. BOX 597871 Chicago, IL 60659.

NAME BRAND—Strollers, High Chairs
Swings, car seats. At everyday low prices!
Maclaren, Aprica and more! Maclaren
Royalty (Blue) $161 including shipping.
Call for free catalog.
1-800-533-0134 In FLA 1-800-544-0134.

NEW YORK'S
Working Classifieds
212-971-3155

MERCHANDISE/GIFT

Starmaker Sing-A-Long Machines/Tapes
For complete 16 page catalog listing over
4000 songs/7 models of machines. Send $1
BOX 2823, Huntington Station, NY 11746.

The "Portrait Of Manhattan" Poster
by ROZ TANZMAN. Colorful Detail,
Signed by artist, 26"x39". Fun, a great gift!
Send $20 to Roz - Suite 248 114-41
Queens Blvd. Forest Hills, NY 11374

Perform Your Favorite Songs!
Background tracks on cassettes.
Free catalog: Sound Marketing, Box
951-Y, Sound Beach, NY 11789

NEW YORK Magazine reaches over 1.6 million readers with a median household income of $38,980. Our new Mail Order Section is a weekly feature and the place to include your products.

Books, Catalogs, Cosmetics/Fragrances,
Education, Fashion, Food, Furniture, Jewelry,
Merchandise/Gifts, Photographic Equipment.
They're all categories in the new classified section!

Ad line rates: 1-time order $40.00, 4-time order $35.00, 7-time order $30.50, 13-time order $29.00. 2-line minimum. Display rates: $400 per inch - ads increase in quarter-inch increments at prorated prices.

Place an ad on Monday and see it in print in a week!
Call NEW YORK'S Working Classifieds, ask for
Linda Bama
212-971-3155

(Source: 1986 SMRB).

HOLIDAY ENTERTAINING

GOURMET

Personal Taste Caterers, Inc.—We make you look good. 212-645-2787.

Baxter's & Son—Christmas buffets and hors d'oeuvres 212-777-3104

Elegant Evening—Gourmet catering and party planning for your corporate or private affair. From intimate dinners to gala events, we'll make your parties sparkle! **718-376-8779.**

Jason Rogers Hale, Inc.—For all private and corporate occasions when quality is important. 212-288-8438.

DIAL-A-BRUNCH
Elegant appetizing platters
delivered to your door -
Nova, Baked Salmon, Whitefish,
Sturgeon, Sable, etc. for 1-100 people.
American Express. Call 212-586-5308

LEND·A·HAND
Party Help · Rental Equipment
Entertainment · Hors d'oeuvres
Buffets · Bar Set-ups
Since 1971
212-362-8200

Garvin's Of Greenwich Village—Private, beautiful rooms. Laurie. 212-473-5261.

Mexican Fiestas—An original alternative, fun, delicious. Zarela 212-644-6740.

Le Petit Grenier—Personalized catering and party coordinating. 212-879-7298.

Food Thyme Inc.—We get rave reviews for our catering & service. 212-685-1458.

Fabulous Fetes—Elegant catering for parties of distinction. 718-263-3227.

Iwatora—American & Japanese Catering. Expert staff 212-929-0668.

It's Party Time!—Bartenders/waiters. The ultimate in party help! 718-966-3559.

Celebrate With David's Ltd.—Superb catering - home/office 212-517-9249

Catering By The Ginger Man—At Patrick O'Neal's Penthouse Loft. 212 399-2340.

· CHEZ VOUS CATERERS · Elegance in dining. Office, lofts, corp/private yacht charters. **718-720-0900.**

Confetti Caterers Inc.—Joyous parties, delicious lunches, corporate soirees, champagne brunches. 212-744-8472.

M/W Encores
"A unique catering experience."
Full-service caterers for all private & corp events. **1-718-855-6861.**

The Movable Feast, Inc.—Catering for the perfect party. Private and corporate. Lofts, yachts, museums and clubs. **Brochure 718-891-3999.**

Manhattan Place Caterers Inc.
See, taste, smell. Feast your senses.
Any event - Call Suzanne, **212-213-3313.**

Parties By Charney—Unusual Manhattan, suburban locations. Fabulous food. Elegant, personal planning. Private/corporate. 212-560-0101, 516-791-7070.

NEW YORK'S Classifieds'
Special ENTERTAINMENT Section...
has the latest word on where to find tempting treats and spirited drinks, elegant party spaces, dependable party help, engaging entertainers and superb music.
This section will be a weekly feature in NEW YORK Magazine's Classifieds. Call for rate information and issue dates.
Place an ad on Monday and see it in print in a week
Call The Working Classifieds at 212-971-3155

Dutch Treats—Delicious, artistic catering. Call for brochure, 718-786-9332.

Park Ave Waiters—Simply the finest formal services available. 212-688-6452.

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459.

Howard's Gourmet—Weddings, birthdays, corp affairs. Top rated. 212-724-0912

HOLIDAY ENTERTAINMENT

PARTY ART PRODUCTIONS
Featuring Philip Herman - Caricaturist
Zippy The TV Chimp & More
914-357-3318

Economical Entertainment—DJ's for all occasions. Ballons etc. 718-528-9233.

The Manhattan Entertainment Co—Will make your Holiday Season a smash!!! DJ's, video and lighting entertainment. **212-779-0088.**

MERCHANDISE/GIFT

LINGERIE OF THE MONTH CLUB
Designer's panties. Perfumed/gift pkgd. Membership 3,6,12 mo. $17/mo. Send size ck/m.o.: Box 743 NY 10023, **212 580-5078**

PARTY SERVICE

MAXIM'S
Our staff will work with you to create a private or corporate event designed to meet your individual needs. For parties of 10-800.
Also available, L'OMNIBUS CAFE.
For floral arrangements designed for parties or gifts, we offer the services of
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Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending in availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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I Wanna Dance With Somebody—Very attractive woman seeking man who has a passion for dancing, who can do ballroom dancing or get down and boogie. Want attractive, slender man over 35, at least 5'9". Photo/note or business card. NYM R549

Successful Attorney—Young 40's, enjoys the performing arts, etc. Handsome, kind, giving, Jewish, good sense of humor. Looking for a committed relationship with slim, attractive, bright non-smoker, 20's-30's. Photo, please. NYM R546

Miami Nice—Coming to south Florida? If you're a male, 50-65, I love to dance, dine, beach it, play bridge and golf. I'm pretty, witty and great company. NYM R558

Wanted:—An accomplished maverick - over 6 feet tall, a workaholic with heart, humor, passion, manners, 40's-early 50's, fighting it but in his soul ready to invite into his life this tall, unique, creative woman, striking sultry looks, 42, compassionate and comforting, enjoyably irreverent, great cook when backed by 60's rock, for long-awaited, loving relationship. Reply: NYM R577

Attractive, Successful Asian Woman—34, interested in tall, classy professional male. Photo/phone, please. NYM R553

Intelligent, Warm, Attractive—Professional woman, 31, 5'7", slim, emotionally open. Enjoys movies, modern fiction and art and relaxed weekends. Seeks intelligent, accomplished man, 35-50, for serious relationship. Note/ photo/phone. NYM R582

Gorgeous, Affectionate, Fun-Loving—33, Conservadox Jewish female in private practice who's been looking for you for quite some time. If you are a 30-39, Jewish male with conservative to Modern Orthodox leanings, over 5'9", warm, accomplished and unintimidated by brains and beauty, come out of hiding and reveal yourself to me by photo (a must), phone and note. NYM R598

Striking Looking—And caring, successful, divorced female, late 40's, with humanist values. Seeks amusing man under 60, a gracefully aging preppie non-smoker who is curious about the world, loyal in friendships, for affection and commitment. NYM R602

How Do I Meet You?—I moved here over two years ago and have been living a celibate life because I don't know how to meet you! I am an attractive, intelligent, warm, honest, southern-raised female. I see you on the street - you turn your head but you don't approach. I understand of course, but how do we meet? I don't go to bars, or try to find you in Bloomingdale's men's department. Yes, I am looking for my "soul mate" - a cliche, but true. I have such a good life and I want to share it with you. Will you write? I know you don't smoke or do drugs or play psychological games - because I don't. We are both in our early 30's - you might be a little older or younger. That's okay. Just love life, love to laugh, love intimacy and absolutely do not be afraid of commitment. Send me a note, a phone number and a photo and I'll see that spark in your eye that tells me we have to meet. Take care. NYM R610

MD Seeks Colorado Woman—Truly handsome MD, 31, slim, rich, musician, sensual, unconventional. Seeks highly conscious, naturally beautiful, slim outdoorswoman for a bridge across forever. Photo a must - will exchange. NYM R624

Please Listen Carefully—Life is other people...Serious player who loves Mozart, Charlie Parker, Stevie Wonder, Teddy Roosevelt and great slam dunks, looking for that magic partner to be with forever. Divorced Jewish male, 5'11", 195 lbs, very young-looking 43, handsome, sensitive, family-oriented. You are 25-35, a very attractive, together person who wants more out of life. Photo/letter a must. NYM R611

Truly Very Special, Caring Man—I seek to shower you - sensual, beautiful, exceptional young woman under 32 - with warmth, affection, shared laughter, an enriched life. I am tall, handsome, confident, extremely well-established, slim, very alive. I swim, ski, cook, am artistic, in 40's, have full mane of hair. Are you smiling?...Let's create a loving home and explore the world's beaches, mountains and capitals. If a warm glow is engulfing you now, please hand-write me a note with a photo. Thanks. NYM R623

Sweet Southern Gal—Extremely successful career woman/knockout sophisticated New Yorker. Looking for a tall Manhattan gentleman (30-50) who can handle all three of the above and has as much love to give as I do. NYM R620

Romantic Reservations For 2—On a joyous, life-long trip to happiness. A warm, considerate, great-looking entrepreneur, self-made multimillionare, mid 30's, unpretentious, Jewish, muscular, fit, funny, high morals. Dreams of a loving, sincere, knockout beauty, 31 or less, non-smoker, for shared chemistry, love, marriage, family. No photo, no response. NYM R695

Male, 40—Tall, athletic, bright. Seeks tall, attractive, funny professional female (early 30's), for serious/romantic events. Photo. NYM R707

Neurologist—40, handsome, 5'11", skilled in skiing, martial and classical arts, with difficulty encountering outstanding counterpart to fulfill life's dreams. Photo/ bio a must. NYM R519

Money And Looks—We all have some of both. This fit, 33-year-old, Jewish male wants more out of life. Photo/phone. NYM R548

Let's Get Married—After we meet. (I don't like jumping into things.) I'm bright, funny, professional, sensitive, 50 and male. If you're female and your interest is piqued, please send note/photo. NYM R550

Well-Preserved Professional, 49—Seeks compatible female. NYM R537

Internationally Oriented—Multilingual, divorced dad, outdoorsy, enjoys dining in and out, theater, ballet. Seeks upbeat, tender, active professional woman, naturally attractive, in area of social sciences, mid 30's. Mom okay. Photo. NYM R419

Successful Designer—Female, 34, pretty, artistic, well-read, slightly offbeat. Looking for intellectual, intelligent man, 30's-40's. I can shop and order well in restaurants - I need someone who can stimulate my brain. Smoker accepted warmly. Send letter and photograph. NYM R365

Tall, Handsome, Athletic—6'4", health-oriented, successful businessman, 40. Seeks beautiful, intelligent, sensitive woman, 25-38, for loving relationship. Photo/note. NYM R290

Wanted:—Young man, single, Jewish, professional and cute - experienced in tennis and skiing, biking and dancing - for a 5'9", 29-year-old, pretty blond. No drugs. Photo/phone. NYM R533

Sexy, Successful Businessman—Jewish, 28, very attractive and family-minded. Into romance, adventure, skiing, water sports and travel. Seeks gorgeous female, 20-25 - must be slim, educated non-smoker with similar interests. Send photo. NYM R536

I Wanna Dance With Somebody—Very attractive woman seeking man who has a passion for dancing, who can do ballroom dancing or get down and boogie. Want attractive, slender man over 35, at least 5'9". Photo/note or business card. NYM R549

MD—Non-smoker, non-trendy, unpretentious, classical music lover, seeks super-intelligent woman over 30. POB 417 New Milford, NJ 07646.

STRICTLY PERSONALS

Sensitive, Handsome, Very Successful—Jewish male professional, 47, 5'9", 155 lbs, Ivy grad, BS, MA. Loves sports, theater and traveling to very unusual places - and occasionally the usual ones. Seeks slim, very pretty, feminine, bright female, 25-38. Note/photo/phone. NYM R561

Lyrical Lady Lawyer—Pretty, 5'8", slim Wasp, spirited ex-Pittsburgher, 38, loves music and nature. Seeks outgoing, handsome, fit, creative man, 35-50, successful but not materialistic, for solid relationship. Phone/photo/bio, please. NYM R614

For A Lady Only—Jewish male, 30, tall, very handsome, successful yet lovable and fun. Will give his heart to an educated, beautiful, sexy, honest woman. Yes - you! Photo, please. NYM R556

The Bravest Speaks—NYC firefighter, 30, white, Catholic, well-mannered, physically fit, sense of humor, good-looking. Desires outgoing, friendly, warm lady to share life with. Non-smoker. Photo a must. NYM R555

Happy New Year?—Perhaps happier if we meet. Great guy - sincere, MD, 29, into skiing, music. Seeks pretty, slim, professional, smart Jewish woman for champagne etc. Photo appreciated. NYM R538.

Beautiful, Wealthy Woman Wanted—To share slice-of-heaven relationship with very handsome, 27, wealthy, athletic business owner. Should be 23-35. Photo/phone/note. NYM R505

Unbeatable Offer—Beautiful, exciting, sensual, warm, irresistible (yet modest) teacher, 5'6", 51, Jewish, non-smoker, grown kids. Seeks witty, dynamic, successful 50ish man to spoil. Photo a plus. Lifetime warranty. NYM R525

French-Jewish Female, 44—Divorced, living in Paris, good-looking, blond, international civil servant, looking for husband with love. NYM R559

All Work No Play—Isn't enough for attractive, sensual, warm Jewish woman, 35, 5'8". Seeking high-energy, non-smoking Jewish man, ready for romance and commitment. Note/phone/photo. NYM T328

Handsome Professional—Warm, athletic Jewish male, 30's, 5'8", with interests in arts, dining and other good things, is looking for an educated, physically and emotionally attractive female for a meaningful relationship. NYM R618

Tall, Attractive Lawyer/Artist—41, 6'3", trim male, Christian background, warm and low-keyed, varied interests. Seeking imperfectly attractive, positive, down-to-earth woman, 25-35, who respects the physical, has a sense of humor and is ready for a real partnership, possibly children. Photo would be a big help with phone and brief note. NYM R552.

Special Lady Wanted—Intelligent, sincere professional, Central NJ Jewish male, 33, slim, 5'11". Seeks down-to-earth Jewish female for lasting relationship. Photo appreciated. NYM R563

"Nice Jewish Gal From The Bronx"—30, 5'5", accountant, seeking sincere Jewish guy, 28-35, for serious relationship leading to marriage. Looking for very mature, down-to-earth guy (no Princes, please) who knows how to treat a lady. Nonsmoker. Note/phone/photo. NYM R565

Jewish, Harvard-Educated, Handsome—College professor with a warm personality and great sense of humor, in 30's. Seeks to meet an attractive, intelligent woman, 21-35, for a long relationship. NYM R564

Hot Prospect Seeks Merger—Of your assets with mine. They include our families, our dynamic careers, two great minds in fit bodies. This sexy woman, 37, is soliciting your prospectus. Include phone. All serious offerings considered. NYM R566

Handsome, Cultured, Athletic—Gentleman, 6', 40, seeks beautiful, slim, sexy lady. Photo please. NYM R560

Half-Russian Authoress—34, seeks cultivated, handsome comrade. NYM R573

Very Attractive, Bi-Continental—Dutch woman, 43, self-employed in arts/travel - dynamic, intelligent, outgoing, adventurous, resourceful. Believes in give and take, loyalty, Eastern philosophy, therapy, stockpiling. Likes sports, nature, dancing, conversations, celebrations, classical music. Seeks friendship first, equal partner-marriage possible, with positive, affectionate, tolerant, health/diet-conscious, humanistic, cultured gentle man, 37 plus. Letter/photo. NYM R585

Rocket Rendezvous—Let's meet for a summit to explore common ground: romance, travel, culture, politics, skiing, tennis, dancing...Businesswoman, 46, Jewish, very attractive, dynamic, successful, warm, honest. Let the countdown begin! NYM R580

European MD—*49, attractive female,* 5'3", slender. Enjoys traveling, beaches, the arts. Seeks educated, trim man, under 54. Note/photo. NYM R583

More Than A Woman—Stunning, petite professional, 23, seeking Jewish, attractive, very successful, athletic man, 25-32, who believes in happy endings. Photo/bio/phone. NYM R587

Tired Of Charades—This special, very attractive, artistic and romantic Jewish lady seeks tall, honest, sensitive and fun-loving, successful fellow, early 50's, to share suburban fireside, Soho strolls and togetherness for a lasting relationship. Note/phone. NYM R589

Outstanding Bachelor—39, looking to end undeserved reputation as womanizer. Fit, very handsome, well-educated, financially and emotionally secure. You are a knockout, equally fit and successful, who doesn't answer ads - but would if you really could meet your counterpart. Do and you will. NYM E342.

Construction Engineer—27, 6'3", MBA, warm, conservative, romantic and very intuitive. Seeks an educated, slim and sincere, white female partner. NYM R591

Upbeat Oregon-Born Widow, 44—Seeks loving companionship with a refined, sensitive, energetic, down-to-earth, nonsmoking professional (35-45) whose myriad interests, adventurous spirit, cultural curiosity and serendipitous zest for life include music, art, sports, nature, travel - and an occasional fireside chess duel a la "Bolero". NYM R593

Pretty, Slim Jewish Attorney—Seeks liberal, attractive, non-smoking man, 30-40, with varied interests: theater, biking, reading and travel. Photo. NYM R594

Total Woman—Active professional, 59, with beauty, brains, charm. Seeks a mensch with a zest for life. NYM R601

Company At Christmas Time?—*This tall,* dark and pretty, 41-year-old woman would love to meet an emotionally available man who is at least 5'10", 30-48, who likes animals, the country, the city, exploring and me. Photo if possible. NYM R604

Happily Disentangled—But in no way disenchanted. Independent professional female, vivacious, tactile, very good to look at. Athletic but not a jock, amusing and ready to be amused. I'm here - where are you Mister, 30-45? NYM R605

Tired Of Games?—Bright, sensitive, 21, seeks special lady for smart conversation and movie-going. NYM R607

Architect—49 (180 lbs, 5'9"), self-employed, successful, adventurous, earthy and distinguishingly handsome, who enjoys sailing, skiing, travel, theater and goofing on life in general. Seeks 35-45-year-old, attractive, smart, witty, sensuous, sophisticated professional/businesswoman who shares common interests and is ready for adventure, romance and excitement in jeans or gown, at White Castle or Lutece, in Hoboken or Monte Carlo. Note/phone/bio/photo. NYM R608

Let's Start '88 Right—Good-looking Jewish male, 24, enjoys dining, dancing, humor. Seeks Ms. Right, 19-24, non-smoker, for friendship and possible relationship. She is slim, bright, beautiful and sincere. Together we'll make magic happen in '88. Phone/photo(?) NYM R626

Very Attractive European Lady—Fine, charming, feminine, distinguished, warm, romantic, 39. Seeks American gentleman, educated, successful. Photo. NYM R612

Sensitive, Sexy, Shapely, Sincere—Good-looking, athletic woman - looking for a handsome, secure Jewish man, 33-42, who takes care of both his body and mind. Photo/note appreciated. NYM R616

Happy, Secure, Attractive—38-year-old, blond television executive, passionate about sailing, committed, active Christian. Looking for sincere, honest, secure, handsome, non-smoking male who also sails, enjoys life and likes dogs. Photo/phone please. NYM R621

Future Wanted—Warm, attractive, successful Jewish professional male, 37, 150 lbs, 5'8", good sense of humor, with varied interests including the ocean, the outdoors and good conversation. Seeks attractive, intelligent female for serious relationship. NYM R656

Sally Field Look-Alike—Sensitive, nurturing female, mid 30's, attractive, vivacious, sensual, with great sense of humor. Seeks "fun-to-be-with", successful, generous, loving Jewish male. Bio/phone/self-portrait preferred. NYM R627

I Am A Good-Looking—Decent, Jewish professional man, 38, whose heart is still young. Attitude, positive personality and intentions are living a happy life with someone special. I am not sure what I am looking for but will know it when I see it. If that is you, please send photo/note. NYM R629

Handsome Lawyer—35, 5'11", pretty blue eyes, energetic, walks on water, dry sense of humor, seeks beautiful, warm, bright woman. Photo/phone/bio. NYM R630

Want Ad!—Where's my funny guy? Sophisticated, spontaneous, Jewish, green-eyed brunette, 41, seeks caring, athletic, generous male with warmth and joie de vivre, who is ready to experience the next 100 years together. Bio/phone/5'x7" oil appreciated. NYM R628

Adventurous, Educated—Good-looking male, early 40's, successful in own business. Likes skiing, the ocean and frequent travel. Seeking a fun, attractive, together woman to share the excitement of a natural relationship with a very together man - commitment if the chemistry is right. I have my own house in a very nice area near NY and I spend a lot of time both in the city and upstate. NYM R526

Is There A Gentleman Out There—Who would like to get to know a woman before rushing her into bed? What ever happened to pal-ing around? If anyone is interested in going to the movies, biking or getting acquainted with art museums, write box: NYM R631

Petite, Pretty—Warm, caring, divorced mother, 36, seeks equally financially secure, attractive businessman or professional, 30-45, for enduring relationship. Send bio/photo/phone. NYM R632

You Won't Be Disappointed—*Ex-model/* artist, fashionable Jewish female. Seeks attractive, special man for serious relationship, 29-39. Photo a must. NYM R522

Gefilte Fish Junkie—Who brings home the bacon, 6' and under 40, would like to become obsessed with one tall, young, beautiful lady who savors country weekends and a ribald sense of humor. Brief note/phone. NYM R633

Professional Jewish Gentleman—Early 60's, nice-looking. Must start fresh with courageous lady. Marriage goal. Photo appreciated. NYM R634

Warm, Attractive Male Attorney—*Loves* literature and the arts, emotionally available. Seeks slender, pretty woman with intelligence, late 30s-mid 40s. NYM R515.

Woman Of Substance—28, 5'6", looking for man, 28-35, doctor, lawyer or Indian chief. Letter/photo/phone. NYM R586

Romance To Share—Very attractive, thin Jewish female with style and sensitivity, 5'6", 27, seeks handsome mensch with substance, for lasting relationship. Note/phone/photo. NYM R637

A New Friend For The New Year—Very presentable Wasp male (Greenwich, CT) seeks a bright, warm, witty female (25-35ish) for laughter and romance. Let's start the New Year together. NYM R638

Respectable, Professional Gay Woman—34, seeking attractive, intelligent, articulate, feminine gay woman with sound character, generosity of spirit, candor, humor, zeal, presence, grace and poise. I'm attractive, honest, bright, genuine, spirited, forward-thinking and at ease. Please write. NYM R639

Attractive, Successful Executive—49, Jewish, 5'10", athletic and affectionate. Enjoys tennis, theater, travel, movies and fun times. Looking to start the new year building a permanent relationship with a pretty lady, 32-45, who is slim but shapely, sharing, stable, sincere and down-to-earth. Photo/phone, please. NYM R643

Heijera—Beautiful, creative woman, 33, Jewish, with heart set on Maine. Seeks special man with like sensibilities. Prefer 30's. Photo. NYM R654

Is It Fate—If a funny, energetic, perceptive, compassionate Jewish male (I forgot, handsome) of 31, met an upbeat, personable, cute, kind Jewish female who can enjoy a burger at "White Castle" as much as a stroll on white sands, as long as she's happy? NYM R655

One Good Woman—Pretty, professional, athletic, caring, single parent. Seeks one "good" man, 40-early 50's, to share a lifetime of love, joy, harmony and success. Non-smoker. NYM R662

Never Met The Right Woman—Very attractive vegetarian male (doctor), late 30's, 5'9", very slim, easygoing, independent, love old rock 'n' roll, '50s and 60s cars, jogging and great vacations. Seeking pretty, slim, younger counterpart who's earthy, loving and lots of fun. Photo/phone. POB 84, Sommerville, NJ 08876.

Attractive, Intelligent—White Jewish male, 36, seeks loving and sincere, pretty woman, 25-38, for cuddle companion. Photo/phone/bio, please. NYM R657.

Start The New Year Right—Meet a man who is handsome, warm, witty and bright, 33. Physician with a great swimmer's physique wishes to meet a self-confident, attractive woman. Photo/bio. NYM R658

Sincere, Fun, Quality—Jewish male, 31. Enjoys travel, sunny beaches, sunny ski slopes, red convertibles, movies, dining out. Seeks woman, 25-32, who is sincere, honest, compassionate and ready for commitment. Photo/phone. NYM R674

Meet A Slim, Attractive—Intelligent, 40's, lady who can love, cherish, cook, listen, enjoy home, night out. You're 45-60, sincere. Note/photo. NYM R675

Lonely Weekends?—Let's try again. Modern Orthodox female, elegant, bright and beautiful, fabulous friends and career, adventurous soul, traditional values. Wants to share the pleasures of tennis, movies, music, skiing with a man of similar qualities. If you're 45-55, intelligent, secure, handsome, caring, gentle and monogamous, phone/photo. NYM R659

Attractive, Intelligent, Enthusiastic—Mature, former athlete, mathematician and investment professional, Harvard '78 male with integrity and compassion seeks special woman who also values honesty, warmth and spiritual development, for lifelong companionship. NYM R661

Do You Believe In Miracles?—Accomplished professional woman, a very special, creative and unusual person, warm, sensual, caring, exciting, 40's, seeks man, 37-44, with strong spiritual values and sense of himself, who wants love and commitment in 1988. Letter/photo/birthdate, please. NYM R666

Trial Attorney By Trade—Seasoned but enthusiastic, incurable romantic by nature. Seeks woman, 50ish, with similar characteristics; must be attractive, intelligent and fun-loving. Photo. NYM R667

Classy, RN Educator—Brunette, 36, 5'7", Jewish female. Loves cooking, movies, men with smarts and having fun. Only reliable, caring, sensitive Jewish male, 35-45, 5'9" plus, need answer this ad. Photo/note/phone. NYM R668

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Wanted—Wonderful, warm woman. Wile away winter with wild and woolly winner - 6'2", 48, creative, handsome, non-smoker. Bio/photo. NYM R669

Handsome Long Islander—5'10", slim, 28, non-smoker, energetic. Likes horseback riding, bicycling, dining out and romantic evenings. Seeks female counterpart, 21-30, who's slim, sincere, caring and a non-smoker, for relationship. That table for two is waiting. NYM R673

The Scene—Fireplace, snowfall, soft jazz and pretty lady desiring that handsome, winsome man for creative candlelight dancing. He'll be witty, honest, dynamic, open and successful. She's a fun-loving musician, 29, 5'5", slender, healthy, marriage-minded, into the arts, roller-skating, dancing, skiing and animals. Photo/note, please. NYM R670

European Businessman—Christian, Greenwich, CT-based, 5'7", young mid 50's, romantic, lively, good humor, non-smoker. Loves music, theater, arts, travel. Seeks attractive, intelligent, elegant, vivacious, warm, feminine lady, 35-40. Clear, recent picture a must. NYM R671

Holiday Special—Me: energetic, positive -thinking, attractive, fit, tall Christian surgeon, 45. You: 30-40, elegant, educated, vivacious, slender, playful female who will be as comfortable camping and sailing as at the ballet. We: exciting couple with honest, affectionate relationship, for travel, business and possibly family. Let's make 1988 and more very special. Photo/bio/phone. NYM R672

Charming, Charismatic Cuddler—29, Jewish, 5'6", slim, pretty female entrepreneur. Seeks sensitive, playful, warm professional male who's passionate about simple pleasures, laughter and chocolate chip ice cream. Photo. NYM R676

Happy New Year!—I look like Bernie Getz at 30. I talk like like Letterman at 11:00. I'm from LA but I love NYC. I work on Wall St. but I play the arts. Who am I? Find the answer in box...NYM R677

Cultured, Good-Looking MD—40, 5'6", Hungarian Catholic, seeks refined, slim lady, 25-32, for our ultimate goals. Photo/phone. NYM R678

Dear Lady—Caring attorney, own firm, NY/NJ writer, lecturer, doer, wants to share life's good things, 50 plus, seeks sincere, exciting friendship, under 50. POB 1801, Englewood Cliffs, NJ 07632

Gentle Doctor—Single, slender, tall and tender, 40, blue eyes, handsome smile. Likes kids, dogs, dancing, rustic homes, foreign places. Seeks slim, younger, brainy bride. Photo, please. NYM R680

No Frills Woman—41, ex-patriate upper west-sider, 20 miles north of NYC in old farmhouse, working in NYC. Down-to-earth, zany but stable, open, bright, witty, caring, slim, Jewish, blue-jeaned mother. Seeks man of similar ilk, to share feelings, talk, life's ironies, food, affection, garage sales - and ultimately hearth. NYM R682

Tall NJ Business Owner—I am considered handsome - brown hair, slender - and love the good life...theater, gourmet restaurants, all sports, travel constantly. Seeking a Christian lady, 32-40, down-to-earth, attractive, non-smoker, upbeat with a sense of humor, who is ready for a lasting relationship. Bio and recent photo a must. NYM R685

German-Born—Educated female, very young 51, Protestant, non-smoker. Loves life, sports, theater and holidays. Desires to meet gentleman with similar background. Photo/phone please. NYM R683

Oriental Female Physician—28, seeks quality male professional. NYM R688

Vital Woman—55, classy, romantic, witty, fun-loving, attractive Manhattanite. Seeks counterpart in warm and caring gentleman, for relationship. NYM R692

Charming, Handsome, Funny—Ivy PhD, 36, sensitive, honest and secure, desires relationship with pretty, affectionate, highly educated, accomplished female, 22-32. Bio/photo/phone appreciated. NYM R697

Style And Truly Handsome—5'11", Jewish, successful, trim, (com)passionate, athletic, with a real flair for the good life. Would love to meet a beautiful, intelligent woman, 25-35, with a true sense of values, class and wit. Photo, please. NYM R699

Charismatic, Brilliant, Witty—Surgeon, writer, 48, wants to meet slender, accomplished woman. NYM R698

Very Beautiful—Vivacious, successful entrepreneur - warm, fun, loving, 28, 5'6". Have everything but right man to share. Photo. POB 15271, Stamford, CT 06901

Best Catch—Intellectual, skis, Phil Collins at age 30, been busy, needs good woman to help me catch up. NYM R702

Uptown Look, Downtown Spirit—Single white female, youthful 40's, slim, attractive, eclectic, sense of humor. Seeks single white male, 25-45, same, non-smoker, for friendship and potential relationship. Frivolous and destitute need not reply. Photo appreciated. NYM R531

I Hate Blind Dates!!!—But I'll go on just one more so that you and I can meet. I am a warm and sensitive Jewish male, 28, and look sort of like Michael J. Fox. I'd enjoy quiet moments with you in front of a fire or maybe a flight in my plane to Europe. If you're 24-28, Jewish female and looking for the real thing, we have something in common. Note/photo/phone. NYM R719

Tall, Dark Italian DDS—Slim, athletic, romantic, down-to-earth, warm, comical, simpatico, future daddy of the year - into travel, piano, painting, oldies, pasta, sea, ski. Seeks classy, leggy, sensuous, unpretentious single lady with radiant smile and personality a la Vanna, great sense of humor, 21-32, main interest in home/family, not career. Pisces/Cancer/Scorpio? No smoke/drugs. Photo a must. Buon Capodanno carina. NYM R527.

Young Man—40, looking for a blond-haired woman, age 35-40, for sharing and fun times. Please send reply with phone number to POB 337, Times Plaza Sta, Bklyn, NY 11217

Sensual, Secure Manhattanite—Seeks attractive, warm, successful man (50's) with great sense of humor and ready to enjoy life together. Note/phone. NYM R517

Successful Yemenite Beauty—35, seeks tall Jewish businessman who is used to all the good things in life and fine things that success has to offer. Must be a skier, non-smoker, 35-46. Photo a must. NYM R518

White Christian Male—European background, 51, slim, financially secure, non-smoker. Looking for a secure female for friendship and romance. No drugs. Photo/phone optional. NYM R521.

Carolina Female—22, beautiful, seeks interesting, charming man. NYM R523.

The Front Page—Good-looking publicist, 27, hopes to rewrite his love life by meeting a special Jewish lady. My woman of substance possesses both a beautiful body and soul, has interests that run the gamut, and is ready for a relationship with a commitment-minded partner. If you fit the bill, maybe we'll make headlines! Phone/photo, please. NYM R524

Couch Potato Seeks Sweet Potato—This warm, attractive spud, 43, 5'10", 160 lbs, successful professional (PhD), is a health-conscious non-smoker who loves old movies. Yam ready for woman to love, marry and have tater tot(s). NYM R551

Cinderella—36, has it all together, living with a lonely heart. Seeks hero, 36-40, to take me away and hold me. NYM R554

Solid, Sincere Guy—MBA, 30's, seeks secure, urbane amazon for serendipitous future. POB 6394, NYC 10163

ANNOUNCEMENT

Opera Producer Needs A Patroness!—Share the glamorous NY theater scene with a man who needs your help with his addiction to the arts. A world of shooting stars awaits! NYM R576

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 608

BY MARY ANN MADDEN

SCAPEGRACE
HAGGLE
FURBELOW
HARRY
PONTIFF
AGOG
PILLAGE
STANDING
DAMPEN
MARMALADE
DECOMPOSE
PERSIFLAGE
ANONYMOUS
CATERWAUL
GREENISH

Above, words in search of a poem. Competitors are invited to compose a rhyming sextet in which *ten* of the above words, as any part of speech, appear. (Please underline the ten chosen—it helps.)

Results of Competition 605, in which you were asked to describe persons whose names have been altered by a one-letter addition.

Report: Well, hello out there. All of you who entered know who you are. And a great many of you there were. As to the typo in the example for this competition—yes, we know how to spell ineffectual. We even know what it means. It has something to do with, uh, copy editors, we think. And competition editors, for that matter. But break my heart, for I must hold my foot. On to the results, of which the duplicates follow: Johann Sebastian Bache—Wall Street baroquer. Vincent vain Gogh—self-portraitist. John Miltown. J. Edgar Hopover. Uptown Sinclair. Ymca Sumac. Barbara Streisand. Busboy Berkeley. Len Caribou. Robert De Nitro. Perry Cuomo. And, from out of the past, the thundering hoofbeats of Attila the Hunk. Talk about effectual. Hopping you the same.

First Prizes of two-year subscriptions to "New York" to:

LITTLE BOA PEEP—shepherdess who absent-mindedly ate her own flock.
Sophy Alter, Pittsburgh, Pa.

HAROLD POINTER—playwright renowned for his paws.
Maria Giordano, Florence, Ala.

MOOSES—Hebrew prophet who parted the Maine woods.
Katey Walker, Bradford, Vt.

BENGAY VENUTA—stuntman.
Allison Staff, Plymouth, Mass.

Runner-up Prizes of one-year subscriptions to "New York" to:

HELEN OAF TROY—the face that sank a thousand ships.
Andrew Mueller, Arlington, Va.

YO-YO MBA—cellist and investment banker.
Ronald Melrose, N.Y.C.

A MAN CALLED HORSIE—English person beset by Indian children.
James F. Waite, Williamsburg, Va.

JOHN GOALSWORTHY—English sportswriter, "The Forsyte Soccer."
Kevin B. Robinson, N.Y.C.

And Honorable Mention to:

PERRY MASSON—television lawyer who will solve no case before its time.
Howard Trustman, W. Hollywood, Calif.

SAMUEL F.B. MOROSE—inventor of the first condolence telegram.
Howard Gross, N.Y.C.

EVICTOR HUGO—French landlord and author, "Lease Misérables."
Ben Gottlieb, McLean, Va.
sp. ment.: Mark Gallant, Washington, D.C.

P.T.L. BARNUM—flamboyant evangelist, "There's a Christian born again every minute."
Joel F. Crystal, Scarsdale, N.Y.

E.P.T. BARNUM—entrepreneur who predicted that there would be a sucker born every minute.
Barry Sussman, Englewood, N.J.

XEROXES I—Persian photocopy king.
Wendy Gottlieb, McLean, Va.

ERICH MARINA REMARQUE—author, "All Quiet on the Waterfront."
James Doherty, Fall River, Mass.

PAUL REVERSE—Tory patriot who warned the British that the Americans were coming.
Ian S. Freedman, East Lansing, Mich.

A.M.F.K. FISHER—author, "The Joy of Bowling."
Stephen Snyder, M.D., Miami, Fla.

I. M. PEID—financially secure architect.
Jennifer Fetner, Teaneck, N.J.

RENÉ DESCARTELS—philosopher who mused, "I think, therefore I restrain trade."
Brian Bracey, Burke, Va.

PINKY KLEE—finger painter.
Marc Doyle, Charlottesville, Va.

GEN. GEORGE ARMSTRONG CLUSTER—developer of the wagons-in-a-circle defensive strategy.
Wendy Plusch, Bklyn. Hts., N.Y.

MARY BANKER EDDY—financier and editor, "The Christian Science Monetarist."
Tom Noone, Arlington, Va.

AARON BURRO—unsuccessful candidate for New York governor, later elected Democratic-party mascot.
Andy Spisak, Springfield, Va.

KINGSLEY AMISH—novelist and reputed leader of the angry young Mennonites.
Chris Doyle, Burke, Va.

FATTY CARBUCKLE—silent-screen star and inventor of the oversize seat belt.
Mark Vinkenes, S. Falls Church, Va.

MAURICE SENDBAK—author, illustrator, "Where the Wild Gifts Are."
Benita Daniels, N.Y.C.

P.D.Q. JAMES—mystery writer who never failed to meet a deadline.
Gary Tutt, Duncanville, Tex.
similarly: H. L. Snyder, Miami, Fla.

ARMY VANDERBILT—syndicated columnist on military etiquette.
Wayne Dow, Sterling, Va.

CHARON—fiery singer now playing the styx.
Josh Mandel, Chicago, Ill.

GIANCARLO MENOTTIP—composer, "Amahl and the Tight Visitor."
Mark Wolfson, Spring Valley, N.Y.

ELIZABETH BARRETTA BROWNING—sensitive lady cop.
Michael Aaron Snyder, S. Miami, Fla.

MARINE ANTOINETTE—Parris Island drill sergeant who said of his recruits, "Let 'em eat snake."
Susan Gottlieb, McLean, Va.

MARIEL ANTOINETTE—who said, "Let them eat cake, and try the veal saltimbocca at Sam's Cafe."
Thomas Gitto, Staten Island, N.Y.

DICK VAN PATTERN—star of "Eight in a Row."
Alan & Adam Levine, Massapequa, N.Y.

HESTER A. PRYNNE—spinster.
Jake Allen, Dorset, Vt.
sp. ment.: S. Komishane, Elizabeth, N.J.

GABRIEL FAUREF—French musician who failed the Army band physical.
Jacob Komishane, Elizabeth, N.J.

CHOU EN LAIT—Alsatian Oriental chef.
William Hogarth, Sea Cliff, N.Y.

PLINY THE WELDER—working-class (blue toga) ancient Roman.
Pericles Crystal, Scarsdale, N.Y.

MARCEL PROLUST—French author and sex enthusiast.
J. Shirk, Jersey City, N.J.

D.W.I. GRIFFITH—director, "Birth of Inebriation."
Barbara Sussman, Englewood, N.J.

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Brendan Burke, Ho-Ho-Kus, N.J.
similarly: Emma Dolby, Catalina, Calif.

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Charles M. Kahn, Chicago, Ill.

O. J. EDGAR HOOVER—G-man nicknamed "The Juice" because of his fondness for the electric chair.
David English, W. Somerville, Mass.

DIVAN LENDL—retired tennis champ.
Beth Gervasio, Bucks County, Pa.

E.T.C.—the extra-extraterrestrial.
Joel Slenk, Bellflower, Calif.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 608, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 8. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 8 issue. Out-of-town postmarks are given three days' grace. ■

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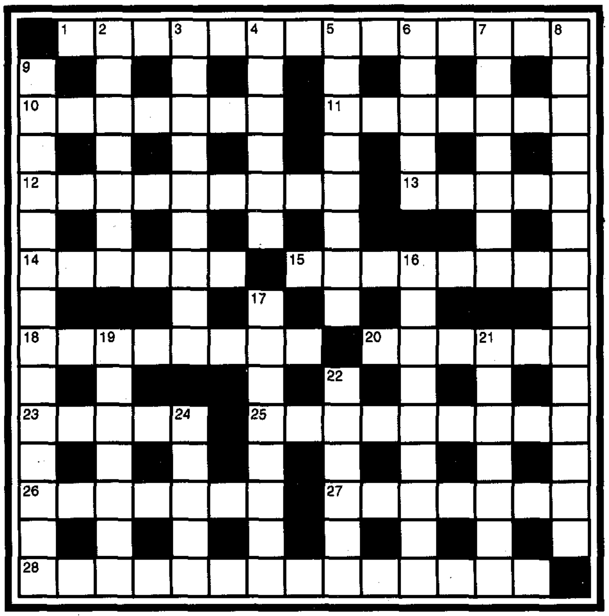
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Look out for the meal being arranged for an aristocrat. (4, 2, 3, 5)
10 In a detached manner, like an insect in the toilet. (7)
11 It is coarser although there is nothing in the coverlet beside the woman. (7)
12 Separation of parson going back *into meeting of spiritualists.* (9)
13 Did business with wood on the front of the table. (5)
14 Turn to where there is fighting, causing an injury. (6)
15 One who does it all. (8)
18 Lovely woman found among the talented. (8)
20 Land which has to do with sea. (6)
23 Lived and died ahead of the world. (5)
25 Possibly he means it; if so, the rope is the answer. (9)
26 The flap of a trailer only has two hinges. (7)
27 Let room free for musical effect. (7)
28 Animal drug provides entertainment for animals. (14)



DOWN

2 One who develops a capless gun. (7)
3 Split article after potentially free systems of voting. (9)
4 Loud and false motion. (6)
5 Rider who is hot on mares being set free. (8)
6 Ammunition for canon. (5)
7 What art is involved in an "across" clue. (7)
8 After I enter the market I make a remark about a people like us. (8, 6)
9 It is a practice in the desert to crush food. (7, 3, 4)
16 Start talking with philosopher as preparation for marriage. (9)
17 A bird flourished before time in a game. (8)
19 Partly coincide although lover is concealed before father turns up. (7)
21 Two individuals hold me up to be a flower. (7)
22 Change trains for a town in Portugal. (6)
24 The trunk found in the elevator soon removed. (5)

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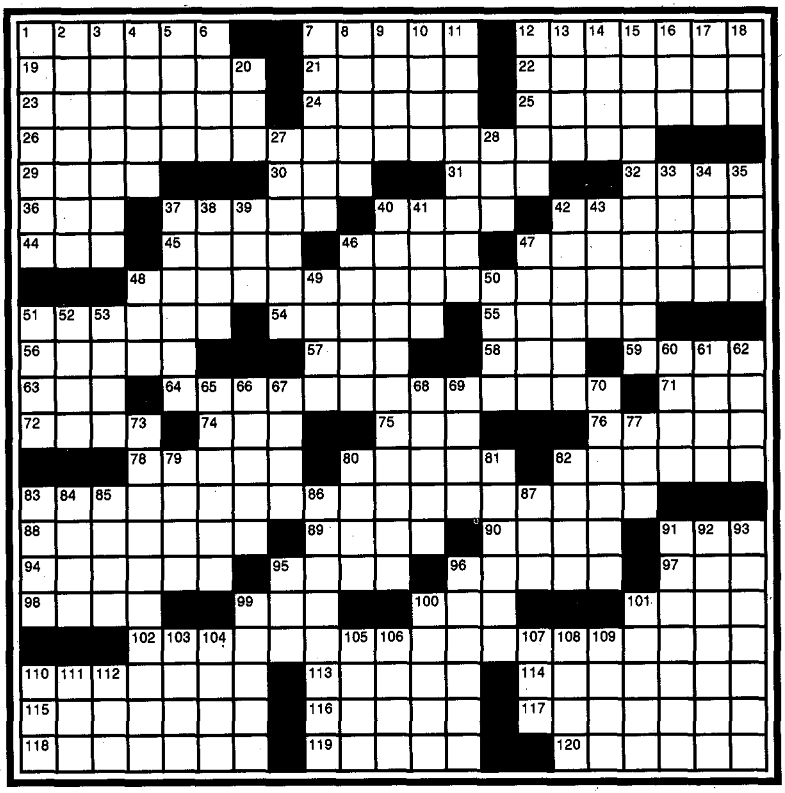
'WRY TOAST': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Concise summary
7 Maugham's "Miss Thompson"
12 Topmost condition
19 Makes an association
21 Exploiting
22 Cognomen
23 Simple flute
24 Beatle nickname
25 Tied a tie
26 The toast: I
29 Santa's paperwork
30 Summer, in Savoie
31 Broadcast
32 Croupier's implement
36 She never had a mother
37 Field of Hollywood
40 "Auld Lang Syne," e.g.
42 Digestive enzyme
44 Paint-the-town hue
45 Turgenev's birthplace
46 Amazon native
47 Lobe adornment
48 The toast: II
51 Zoo equines
54 Reject with scorn
55 "Is that ——?"
56 Ward off
57 Rubber tree
58 Clangor
59 East-West talks
63 View from the beach
64 Timely message
71 "—— Vadis?"
72 Samovars
74 Flamenco cry
75 Dit's go-with
76 Sky-blue
78 Labor coalition
80 Pancho's change
82 Cook-out favorites
83 The toast: III
88 Sherwood and Black
89 Hungarian city
90 Florence's river
91 Soul: Fr.
94 Ominous weather bulletins
95 Trampled
96 Lumps of earth
97 Monkey suit
98 Obeys the coxswain
99 Twitch
100 Dove's greeting
101 Tap dancer Coles
102 The toast: IV
110 Alumni gala
113 Bounds along
114 Pull back
115 Magazine piece
116 Send to Washington
117 Hospital rookie
118 Demolished
119 Goes questing
120 Readied the salad

DOWN

1 Could-be burglar
2 Opposite of transmit
3 Went by, as time
4 Weight in gold
5 "In earth, as —— in heaven"
6 Cong. members
7 Guarantee
8 As cold ——
9 Ngo —— Diem, Vietnamese leader
10 Actress Swenson
11 Excessive self-love
12 Composer Straus
13 Boxlike sled
14 Disney film, 1982
15 Does translating
16 Bath step-on
17 River of Sweden
18 Neither sml. nor lge.
20 Did nursery duty
27 Telephone responses
28 Tom's theft
33 B —— Baker
34 Ilk
35 Brits
37 "Moonlight," for one
38 Baccalaureate course
39 Tolstoy
40 Gave up
41 Pop the cork
42 Former Argentine capital
43 Author Ambler
46 Word in a letter closing
47 Edgar Bergen's Klinker
48 Hockey great
49 "—— and Away"
50 Godiva's title
51 Pitts of old films
52 Between happily and after
53 Soy or Roy
60 —— pura
61 Keep out of sight
62 Foot quintet
65 A lifting device does it
66 At —— for words
67 Confined
68 Shoehorn, e.g.
69 Command to Dobbin
70 Comparison quotients
73 Part of SST
77 Branch of Buddhism
79 Civil War cartoonist
80 "—— My Heart," 1913 tune
81 Zigzag ski race
82 Baronne Dudevant's pen name
83 At a distance
84 —— contendere
85 Sketched
86 Mythical strongman
87 Yea voter
91 Penitent ones
92 Unimaginative
93 Lived
95 Spanish uncle
96 Free-wheels
99 Firmed the muscles
100 Written draft
101 Start of a toast
103 Shaving mishap
104 Enameled metalware
105 Acting job
106 Graf of naval fame
107 Moslem sabbath: abbr.
108 Budget consideration
109 "Tell —— the Marines"
110 Like sashimi
111 Bobble the ball
112 Colorado peak



Solutions to last week's puzzles appear on page 84.

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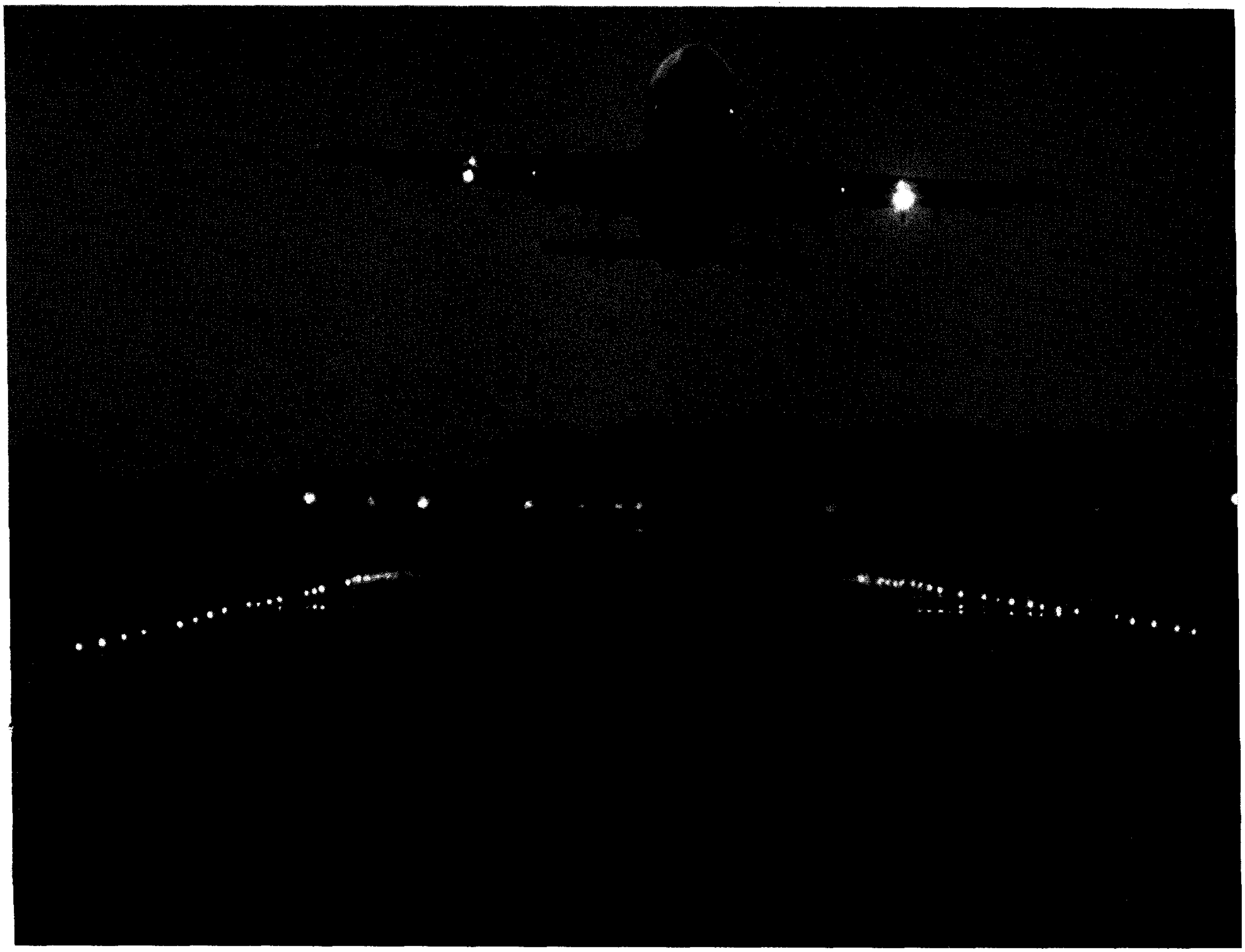

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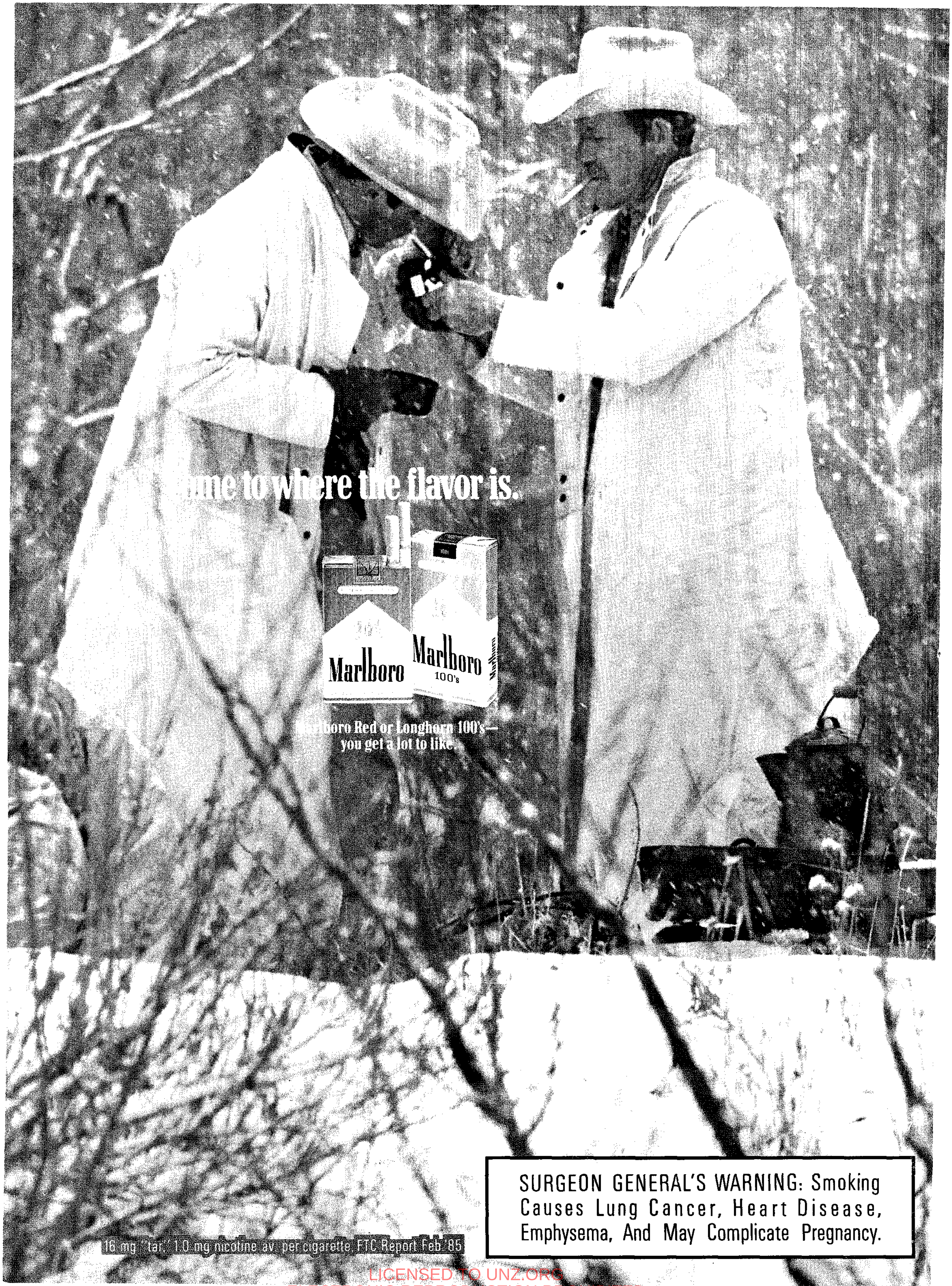
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